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ABSTRACT

A monograph of the numerous activities that have contributed to the current renaissance of India's classical performing arts covers the theoretical aspects, musical instruments, the main schools of classical dance, and drama. Besides the basic research described, the total project produced a set of 300 slides with annotated listing, picturing the performing arts and places related to them; a set of three seven-inch reels, double track tape with 52 annotated musical examples from music and dance; and the 216 page monograph describing the basics for each of the classical arts of music, and dance and Sanskrit drama. Complete sets of these materials are available from the following: Cultural Affairs Office, Government of India; College of Indian Music, Dance and Drama, M.S. University of Baroda; the Madras Music Academy; The National Sangeet Natak Academy, Delhi; the Maharaja's Museum, Jaipur; and the Bird Library, Syracuse University, Syracuse, New York. Each part of the project is capable of standing alone. The combined media provide a means of self-instruction for an independent course of study. Glossary and bibliography are included. (Author/KSM)

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Marie Joy Curtiss
Syracuse University
Syracuse, New York 13210

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U.S. Department of Health, Education and Welfare
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PREFACE

The distance between East and West has lessened considerably in recent decades. People of the United States have become interested in the performing arts of India through the many fine exponents of these traditions who have come to this country to share their music and dance with Americans. These performances are often so delightful that one need only to sit back and enjoy the beauty of sound and movement.

People with a general interest in South Asia as well as those specialists in such disciplines as anthropology, religion or history are invariably attracted to the classical performing arts at some point in their study. A desire to understand these as an observer leads to a search for understandable information describing their content. Western students of the dance or music should know something of all three of the classical arts early in their training since most of these novices have time for complete study of only one. Certainly teachers in public schools need cultural background about India when presenting this country to their students.

For some people the classical performing arts may be the door to clarification of the mystifying confusion which confronts the serious-minded person investigating this fascinating land that carries with it the remembrance of its remarkable past. Some of the most eminent scholars in Indian disciplines agree that a reasonable understanding of India is not possible without consideration of its arts. All of these are the groups of individuals who prompted this study.

The complete project consists of 300 slides and three seven-inch double-track tapes ($7\frac{1}{2}$IPS) and this monograph. In setting up the three units, the system followed was one of making each part capable of standing alone. Slides have a descriptive titular listing and are grouped by topic. (See Appendix B.) Tapes have their listing (Appendix A) but are also verbally annotated before each of the 52 examples. The monograph includes references to all slides and tapes by number at the appropriate point. The reason for the separate and the coordinated arrangement is to provide those using any one or more of the items for instructional purposes the greatest flexibility. At the same time the combined media provide a means of self-instruction for those wishing to do independent study.

The author agreed to share with cooperating Indian institutions the materials produced in this study. Indian users should keep in mind that the Westerner has to be told many things which may be common knowledge to the person who was born in India and whose life has been experienced within its cultural context. Westerners want different sorts of information, organized in a different manner than that which may have the greatest appeal to the Indian mind. The author sincerely hopes that Indians as well as the Westerners, for whom the work was originally intended, will find the content interesting and worth while.

The inherent meaning of the classical performing arts offers something for everyone. Against a background of diversity, these arts emerge as a great and inspired testimony to order, stability, wisdom and beauty. They express what has characterized India for centuries. They are part of the indescribable essence which captures everything and everybody that remains long within its borders and leave upon them its indelible mark.

Ragini Devi, the great exponent of classical dance, has described in her book, Dances of India (p. 7), what the arts meant to Indians over the centuries from ancient times to the present:

> Dancing and music in India were considered excellent regulators of the emotions. The venerable Brahmans who defined and practiced the fine arts in the past believed that ill-regulated emotion ruined life and destroyed happiness. Thus it was that Hindu drama, which included both vocal and instrumental music and dancing, became the medium of interpretation for religion, nature and human inspiration -- a source of both joy and discipline to particioants and beholders.

ACKNOWLEDGEMENTS

The collecting of primary material for this monograph and the tapes and slides which accompany it, would not have been possible without the generous and wonderfully kind assistance of a large number of Indians. Credit is here given to more than 82 different musicians, dancers and dramatists; to 70 representatives of educational institutions, museums and libraries who provided useful material and other sorts of assistance. A very valuable contribution was made by some 45 staff members from All India Radio, the Bombay Films Division, and former royal courts. Some 25 members of local newspapers and concert audiences volunteered unusual and unexpected information. Respectful appreciation is extended to 15 priests and other representatives of Hindu and Sikh Temples who cooperated by making material available.

Special mention goes to the staff of the Sangeet Natak Akademi in Delhi, to The College of Indian Music, Dance and Drama and the Music Department of the M.S. University of Baroda, to the Madras Music Academy, to the Kalamandalam of Kerala, officials of the State and former Court of Mysore, to the Darpana School of Dance, Ahmedabad, and to the Bharatiya Kala Kendra, Delhi and finally the Jaipur City Palace Museum and former Court.

Deep gratitude is extended to Dr. Kapila Vatsayan, Cultural Affairs Officer of the Ministry of Education and Youth Affairs who guided the writer at the outset; to Professor R.C. Mehta, Head of the Music Department, Baroda University, a long-time friend and colleague for his encouragement and assistance; and lastly to Prit Pal Singh, a person of diversified abilities, for both musical and practical help.

Further credits go to Durai Rajendren, a professional photographer, who served also as an admirable guide and interpreter on a sojourn to the Tanjore District.

Without the financial assistance of the U.S. Office of Education, the research would not have been possible. To Syracuse University, the writer is indebted for both support and encouragement and especially to the South Asia Program.

All told some 234 Indians or more contributed in one way or another while the writer was in India (1970-1971) and later by sending material to the United States. The enthusiasm on the part of all concerned for the performing arts and the desire to share them with a foreign guest was indeed a gratifying and delightful experience. The memory of beautiful music, dance and drama, of good friends and happy occasions will remain with me for years to come.

M.J.C.
Syracuse, New York
August 1973

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A MAP OF MODERN INDIA

1971

CHAPTER I

Indian Classical Music

THEORETICAL ASPECTS

Music in most ancient cultures was regarded as having magical powers because it could arouse in man those responses which elevate his being above and beyond the experiences of the mundane world. Musical sound can reach deep into the feeling world of the individual and give man a sense of joy and freedom of spirit. Because of these powers, music has been associated with the supernatural and with the religious throughout recorded time. In the ancient world its place in religious ritual was well established and this was particularly true in India.

Indian religions require that man give in order to receive. He must please the gods whose protection and favors he desires. Music and dance are suitable offerings of worship to divine beings. Music and dance may also aid man to rise to that state of being approaching moksa in which he becomes one with the Supreme Being. Looking further into the philosophical, music is derived from universal sound or nada, known as OM in yogic practices. This is the sound man hears within when all material noise is silenced.

From one basic sound come all musical tones and this was demonstrated in the 6th century B.C. by Phythagoras (c. 582-507 B.C.) in Greece with his experiments on the monochord. In more recent times, Helmholz (1821-1894), the German scientist, invented the overtone theory which conceives one fundamental tone as having all other musical tones,

in diminishing proportions within the primary sound. The degree of intensity of each of these overtones determines the timbre or quality of a given musical sound. Electronic organs of this century have used this principal in their construction. Thus the philosophical concept of sound in ancient India has some support in modern acoustical theory. Indians still retain this theory of nada, especially the more orthodox musicians. The divine powers of music can only be achieved if the absolute accuracy of raga pitch relationships is adhered to. (Both Pythagoras and Helmholz dealt with accustically pure intervals in their work.) In the West the tempered scale required by the harmonic system and key-board instruments divides the octave into 12 equal semi-tones and this means that the scale intervals are not acoustically perfect. The sensitive musical ear tends to prefer the "natural" intervals. This concept is certainly prevalent in the melodic line of Indian performance as each raga tone is measured against the ever-present drone to retain the musical effectiveness of raga.

The musical expression of a people incorporates in its totality what that people may consider important. The opening of the alap, the first section of a piece, dwells on a single tone, usually the tonic or Sa as if "tuning in" on universal sound. The slow revelation of this tone is conducive to meditative listening and reflective thought. From this initial tone small figures begin to emerge involving other tones of the raga until the whole raga scale has been revealed. To this is added the melodic material of the asythai and antara and finally the fast tans which displays all the skill and cleverness of the artist, qualities that are much admired by Indians.

Indian classical music is intended for the disciplined listener who can give himself over completely to its message. When the receiver can identify with its sound, it speaks clearly

but must be understood in terms of itself rather than through comparisons with other musical systems which can only divert the attention to bodies of sound which do not communicate the same message. When a person develops concentration and retention of the musical material, he can understand that the music of India represents a tradition based on logic while retaining the detailed beauty of artistic expression; that this has been developed by a people with wisdom and high sensitivity.

Some understanding of the theoretical structure may assist a person to more readily understand the organization of musical content and thus be able to appreciate its logic and content. Indian music is based on a highly developed melodic system expanded far beyond what is possible in Western music. Ragas provide the melodic material, control the musical performance, and have no Western equivalent. Raga tones can be presented in scale form but do not always have the same ascending and descending form. The hypothetical scale standard with its corresponding notation can be illustrated in this manner:

SA,	RI,	GA,	MA,	PA,	DHA,	NI,	SA
Do,	re,	mi,	fa,	sol,	la,	ti,	do
1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C (Generalized)

Devanagari script:

सा रे ग म प ध नि सा

No fixed pitch exists in Indian music and Sa may be whatever note the soloist may select.[1]

The Indian system admits 22 srutis or microtones. These are not all of exactly the same size and some theorists claim

---

[1] Indians are aware of international pitch (A440) but are in no way limited by this. Most vocalists place their Sa in the area of middle C, men one octave lower.

54 microtones are actually in use. The smaller number can serve the purpose here since these are not used in succession but rather indicate degrees of raising or lowering a tone. Microtones also appear in the ornamental approaches to notes. Perhaps mention should be made at this point that Indian classical music is primarily a solo art, hence these details are possible. Today twelve tones cover the basic octave.

The theoretical system recognizes two tetrachords, one for the first four notes and the other for the second four of the raga scale. However, the intervalic relationship within the two need not be the same and this allows for the creation of hundreds, even thousands of ragas. In fact some 36,000 ragas are theoretically possible but only a few hundred are sufficiently musical to be usable. Today about two hundred ragas are in common use and the average artist will have from 30 to 50 in his repertoire. In his book, The Ragas of North India, Kaufmann analyzes some 259 ragas.[1]

Over the centuries ragas have come from three main sources. Originally all Indian classical music had its routes in Vedic chant. Later, folk songs with melodies revealing considerable musical value were elevated and organized into ragas. Musicians of high ability made changes in ragas or combined two ragas with some similarities thus creating new ragas.

Rules govern the manner in which raga tones may be altered. From Sa to Pa is an acoustically perfect fifth and neither of these two notes may be altered because the whole structure of the raga hangs on these pitches. However, Pa may be omitted or glossed over lightly. Ma is the only pitch that can be raised and Ri, Ga, Dha and Ni may be lowered. (Tivra = sharp and komal = flat.)

---

[1] Walter Kaufmann, Ragas of North India (Bloomington: Indiana University Press, 1968).

Twelve basic pitches:

Certain individual notes of a raga have further significance. Sa is the tonic and the tone used for the drone. The vadi is the most important note and the samvadi the second most important note. This means that these notes are frequently repeated and are the central point of figures and phrases. If the vadi is located in the first tetrachord, the raga is usually performed between 12:00 noon and midnight and the emphasis is one ascending phrases. If the vadi is in the second tetrachord, the raga should be sung between 12:00 midnight and noon and descending phrases characterize the performance. The samvadi is located in the tetrachord opposite to that of the vadi.[1] The vadi may be the tone from which variations begin and end.

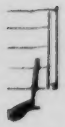
When the performance rules of a raga are such that a note may not be approached from the note directly below or in other instances the note directly above, the result is a vikra or zig-zag scale. An example of this is Raga Miyan-ki-Mallar

---

[1] N.K. Bose, Melody Types of Hindusthan (Bombay: Jaico Publishing House, 1960), pp. 416-417.

attributed to the great 16th century singer of Akbar's court, Tansen.

Raga Miyan-ki-Malla.[1]
(Rainy season; late afternoon or evening)



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sa

The performance time theory for ragas is not strictly adhered to at the present time because the conditions of

[1]Walter Kaufmann, The Ragas of North India (Bloomington: Indiana University Press, 1968) pp. 394-404.

musical performance have changed, especially since Independence (1947). Prior to this, the centers for music were the temples and the courts. On festival holidays, and there are a large number of these in India, the general populace could hear fine music in the temples. Some of the courts made provision for the people of the adjoining town to gather in open areas near the palace for special musical programs by the court musicians. Those maharajas who were devotees of the performing arts had daily musical schedules in the palace. In some instances this meant continuous music from 6:00 a.m. until 9:00 p.m. or midnight as an auspicious omen.

Today, AIR (All India Radio) has scheduled times for classical music. Otherwise, public concerts at nominal fees are held after six o'clock in the evening. If the time theory were strictly followed by the artists, many very beautiful morning ragas would seldom be heard.

The theory behind these performance rules is closely related to nature. Each hour of the day and season of the year impresses its particular psychological mood upon human beings. If a raga is to accomplish its ultimate purpose, it must be played when the natural elements are in tune with the mood of the raga. Herein lies the magic of music referred to earlier. If the time is right and the artist adept, the highest result may be had. Modern life does not take time to consider these older theories.

Other factors enter into the creation of mood on the part of a raga. Not the least of these is the selection of notes that make up the raga. Each tone in itself has significance for creating mood and expressing delicate meanings of the text. Some writers have given lists of the twelve tones representing the main notes used in ragas and with them the emotional meaning of each. Each of these swaras should be

thought of in terms of the interval established with the drone:[1]

Sa = basic tone
Re komal (flat) = tender, sad, loving
Ri = strong, confident
Ga komal = passionate
Ga = calm, pleasing, lively
Ma = moonlight, peace
Ma tivra (sharp) = intense grief, doubt
Pa = joyful, sunlight
Dha komal = tender, loving
Dha = active, restless, playful
Ni komal = beauty, love, subdued
Ni = anguish, selfish, eager

The art of ragamala, the picturization of the mood of a raga, further emphasizes mood and time theory and includes the seasons of the year as well. Paintings of Raga Megh Mallar (slide 214) show pools of water, rivers, and rain clouds to portray the rainy season. The mood is one of joy since rain means the plants will grow to produce food and the flowers will bloom. Krishna is pictured along the Jumna with his gopis, six in number to represent the original six parent ragas, and merriment is expressed through the use of several musical instruments.[2]

One of the traditional theories has the six parent ragas assigned to each of six periods of the day and six seasons of the year:

Bhairav (slide 213) ...	September-October . . .	4:00 a.m.
Hindola	March-April	8:00 a.m.
Megh Mallar (slide 214)	July-August	12:00 noon
Shri	November-December . . .	4:00 p.m.

---

[1]Adapted from Sarngedeva's Sangitratnakara, 13th century.

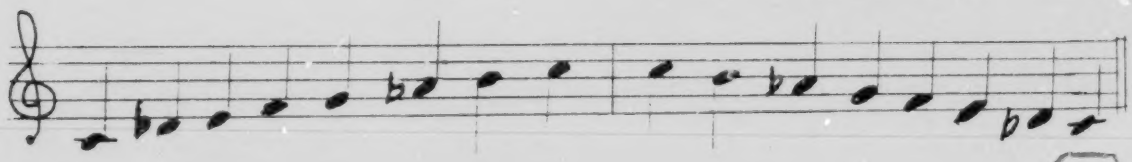
[2]Krishna refers to Lord Krishna.

Deepak (slide 212) . . May-June . . . . . 8:00 p.m.
Malkauns . . . . . January-February . . .12:00 midnight

Raga Bhairav (South Indian - Raga Mayamalavagaula) is the head of a family of Indian ragas. Its awesome majestic character is picturized in many sanskrit works. The palace of the gods on Mount Kailasa[1] is guarded by three giants one of whom is Bhairav. As an early morning raga it should be performed with a slow wide vibrato. The mood is one of awe-inspiring grandeur and adoration. The tones of the scales are arranged in straight succession withou any crooked sections.

Raga Bhairav

Vadis: Dha komal (A flat)
Ri komal (D flat)



Sa Ri Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Ri Sa

Raga Deepak is credited with the power to create fire. An evening raga, Deepak is assigned to the months of May and June, India's hottest and driest months when temperatures in some areas soar to over 100 degrees fahrenheit. Raga Deepak is pictured with fire and in one painting of the Jaipur School (slide 212), lighted candles are seen around the palace while the prince and his lady hold candles to light each others' faces. An evening raga, the mood is romantic. but the legends surrounding this raga are not so romantic. Akbar, it is told, requested one of his musicians to perform Deepak and the singer refused because of his fear of fire. After repeated orders from the Emperor, the poor musician

[1]The home of Shiva and his wife Parvati.

waded into the Jumna River until the water came up to his neck and then proceeded to sing Deepak. The flames burst from his head and the poor fellow was consumed.

A brief mention of the art of ragamala seems appropriate at this point since it is related to the mood, sentiment and meaning of ragas. At the Mughal Courts of the 16th and 17th centuries large staffs of artists were retained to illustrate important books such as poetry, biography of Emperors and histories. Poetic texts were adapted for vocal music and became attached to ragas as the verbal expression of the meaning of the music. Musicians and painters sometimes worked together to design pictures portraying the inherent meanings of ragas. These small paintings came to be known as "Ragamala Paintings" and were usually done in sets by one or more painters of the same school. Some of the finest come from regional courts such as Jaipur (slides 211-217) which produced hundreds of very fine miniature. The art of ragamala began in the early 17th century. From the musicians point of view, the picturization of the raga was supposed to assist one to fully realize the sentiment a particular raga was supposed to create.

The six raga theory of the past is superceded today by an organization of ten North Indian thats developed by Bhatkhande and for South India, the 72 traditional melakartas grouped in 12 sets of six ragas each. Some North and South Indian ragas are the same but may appear under different names, e.g. North Indian Bhairav and South Indian Mayamalavagaula are the same. South Indian languages are Tamil, Telegu, Kanada and Malayalam, none of which are based in Sanskrit as are the languages of the North. In performance, even though a raga may have the same scale as another, the manner of development may be quite different.

(See chart of melakartas on next page.)

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Suddha Madhyama Melas. (F. Natural)	Chakra No & Name. Purvanga	S. No.	Uttaranga	S. No.	Chakra No & Name. Purvanga	Prati Madhyama Melas. (F. Sharp)
Kanakāngi	I INDU ra-ga	1	dha-na	37	VII RISHI ra-ga	Sālagam
Ratnāngi		2	dha-ni	38		Jalārnavam
Gānamūrti		3	dha-nu	39		Jhālavarāli
Vanaspati		4	dhi-ni	40		Navanitam
Mānavati		5	dhi-nu	41		Pāvani
Tānarūpi		6	dhu-nu	42		Raghupriya
Senāvati	II NETRA ra-gi	7	dha-na	43	VIII VASU ra-gi	Gavāmbodhi
Hanumatodi		8	dha-ni	44		Bhavapriya
Dhenuka		9	dha-nu	45		Subhapantuvarāli
Nātakapriya		10	dhi-ni	46		Shadvidha mārgini
Kokilapriya		11	dhi-nu	47		Suvarnāngi
Rūpavati		12	dhu-nu	48		Divyamani
Gāyakapriya	III AGNI ra-gu	13	dha-na	49	IX BRAHMA ra-gu	Dhavalāmbari
Vakulābharanam		14	dha-ni	50		Nāmanārayani
Māyāmālava gaula		15	dha-nu	51		Kāmavardhani
Chakravākam		16	dhi-ni	52		Rāmapriya
Sūryakāntam		17	dhi-nu	53		Gamanasrama
Hātakāmbari		18	dhu-nu	54		Visvambhari
Jhankāradhvani	IV VEDA ri-gi	19	dha-na	55	X DISI ri-gi	Syāmalāngi
Nathabhairavi		20	dha-ni	56		Shanmukhapriya
Kiravāni		21	dha-nu	57		Simhendra madhya-
Kharaharapriya		22	dhi-ni	58		Hemavati [ma
Gaurimanohari		23	dhi-nu	59		Dharmavati
Varunapriya		24	dhu-nu	60		Nitimati
Māraranjani	V BANA ri-gu	25	dha-na	61	XI RUDRA ri-gu	Kāntāmani
Chārukesi		26	dha-ni	62		Rishabhapriya
Sarasāngi		27	dha-nu	63		Latāngi
Harikāmbhoji		28	dhi-ni	64		Vāchaspati
Dhirasankarābha-		29	dhi-nu	65		Mechakalyāni
Nāgānandini [-rana		30	dhu-nu	66		Chitrāmbari
Yāgapriya	VI RUTU ru-gu	31	dha-na	67	XII ADITYA ru-gu	Sucharitra
Rāga vardhani		32	dha-ni	68		Jyotisvarūpini
Gāngeyabhūshani		33	dha-nu	69		Dhātuvardhani
Vāgadhisvari		34	dhi-ni	70		Nāsikā bhūshani
Sūlini		35	dhi-nu	71		Kosalam
Chalanāta		36	dhu-nu	72		Rasikapriya

[1]Published on a card by Prof. Sambamoorthy, The India Music Publishing House, Madras.

North Indian Thats of Bhatkhande:

Kalyan	C D E F# G A B C
Bilaval	C D E F G A B C
Khamaj	C D E F G A Bb C
Bhairav	C Db E F G Ab B C
Purvi	C Db E F# G Ab B C
Marva	C Db E F# G A B C
Kafi	C D Eb F G A Bb C
Asavari	C D Eb F G Ab Bb C
Bhairavi	C Db Eb F G Ab Bb C
Todi	C Db Eb F# G Ab B C

Ragas are also described according to the number of notes in the ascending and descending scales. Five notes are called audava; six, sadava; seven, sampurna. Thus a scale may be referred to as sampurna-sampurna which simply means it has seven notes ascending and seven notes descending. Raga Bhairav falls in this category. A variety of ragas are possible through omitting first one and then another of the five possibilities in the ascending and descending scale. Sa and Pa may not be deleted. Again, mechanical means of creating ragas do not guarantee any musicality.

Indian musicians do not agree that Bhatkhande's plan solves all the problems of raga classification. Jairazbhoy suggests a system of 32 thats.[1] Nevertheless Bhatkhande's thats are currently fairly well-established and for the time being prevent what could be chaos. This plan attempts to group ragas according to similar characteristics and while it may not always appear consistent the scheme does assist people to better understand their musical characteristics.

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[1] The Rags of North Indian Music, N. A. Jairazbhoy (Middletown, Conn.: Wesleyan University Press, 1971).

Each raga has its own melodic phrases known as the asthayi and antara. Within these phrases are small melodic figures which serve as the tanas in the fast sections of a composition because they are adaptible to intricate rhythmic treatment.[1] The main melodic themes may be notated as far as the primary notes are concerned but the treatment of these notes will vary with each individual artist. Around each of the melodic tones may be woven all sorts of "garlands of sound" which provide the continuity and give the music that characteristic and individual sound which one immediately recognizes as belonging to the Indian musical system. Phrases and figures from these themes recurr throughout the improvisations and these are the means by which most listeners identify a raga along with the representative scale.

Musical styles in Indian classical music are simply the ways in which the materials of raga have been put together over the course of history and developed according to the rules of the system. The Indian musical tradition evolved from Sanskrit Vedic practices. The Sama-Veda, or Veda of musical hymns, consisted of selected from the 1028 verses of the Rig Veda (Collected 1500 - 900 B.C.) plus some 75 others. While the Rig Veda used only three tones for its chant, the Samans were intoned to five and sometimes six different pitches. Trained singers performed these hymns at the sacrifices using hand motions and body movements. Some authorities suggest that these were the beginnings of what later became the hand gestures and karanas of classical dance. At least Vedic practices included the performing arts and gave them their original roots in religous ritual.

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[1] See Kaufmann, The Ragas of North India for the asthayi and antara of some 250 ragas.

A variety of patterns were included in the singing of the Samans. One of the most interesting was the use of padams in which can be seen something of the beginning of tanas. Padams are a system of ornamenting the sung form of the chant; sound is the most significant factor. The Vedic text is broken into syllables which were sung according to different formulae. For example, using each of these letters to represent a textual syllable, the fragmentation might take forms something like these: a-b-c-d-; d-c-b-a; a-c-b-d-; b-d-c-a-. Melodic figures and rhythmic patterns accompany the formulae.

Musical learning was passed on by well-disciplined schoiars to their students and disciples in a systematic manner, both verbally and in written treatises. As can be determined from the Vedic origins, accuracy of both text and pitch relationships was highly significant. One of the means of developing musical ability was through a system of Alankaras. The Natyshastra[1] mentions 39 of these which seem to have been thought of as embellishments for instrumental music and tanas for vocal music. Alankaras are sets of sequential patterns practiced on ascending and descending groups of tones from the raga scale. The simpler ones are sung to a plain beat while the more difficult ones incorporate a tala and more complex rhythmic-melodic figuration.

The classical tradition is so carefully developed that numerous practical but musical devices have been invented to preserve the style yet at the same time give the musician a bulk of material from which to draw when he improvises. Raga Lakshanas are sets of simple songs attached to each of the ragas to establish a thorough understanding of that raga. Sargam consists of sets of exercises

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[1] Manomoham Ghosh, The Natyashastra, Ascribed to Bharata-Muni, Vol. II (Chapters XXVIII - XXXVII), (Calcutta: The Asiatic Society, 1961), p. 33.

of the sort that lead to tanas. Based on the raga scale and its performance practices these patterns are repeated with the Sa - Ri - Ga syllables until they are automatic and consequently readily recalled in performance.

The Natyshastra also describes a type of classical song called Dhruvas, arranged in five different classes.[1] Their origin is ascribed to Vedic Chant and their form called for four sections. The musical material was based on jatis, one of the early forms of ragas. Along with classical Dhruvas developed Gitis each of which was known by the name of its raga. During the 5th to the 7th centuries emerged another classical form known as Prabandha. By the 10th century this appears to have been the favored compositional form. It is described in Matanga's Brihaddeshi (5th - 7th Century A.D.) and by Sarngedeva in the Sangit-ratnakara (13th century). Jayadev (12th century) used the Prahandha form for his Gita Govinda[2] and Amir Khrusru of the Delhi Court, during the same period, was a great admirer or this sort of music.

Prabandhas were classical songs, systematically organized with some three to six parts. Several types appear to have existed and one of these became the basis for Dhrupad, the popular form of the 15th and 16th centuries. The organization of the later style is suggested by the Raja Man Singh, ruler of the Hindu Court of Gwalior (1486 - 1517) who crystalized the essence of Brabandha into what we know as Dhrupad today. Examples of Prabandha music may still be found in South India which experienced far less of foreign influence than the North.

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[1] The Natyshastra pp. 106 - 160. (Dates from 2nd - 4th century A.D.).

[2] Famous romantic musical poem about the loves of Radha and Krishna which served as the basis for many dance dramas.

Prabandha style included such sections as:

Udgraha - introduction of musical material
Melapaka - part of the song
Dhruva - main song
Antara - secondary song
Abhog - closing section

What actually took place in each of these sections is difficult to determine because music was an oral art and each artist created as he performed.

MUSICAL STYLES

DHRUPAD

Dhrupad has a more definitive form and is highly significant for the understanding of the subsequent performance styles which may use only part of the form but draw heavily from the general organization of tonal material. This is true for both instrumental and vocal compositions although as stated previously, music was vocally conceived. The sections for a Dhrupad composition are:[1]

Alap - introduction of the raga beginning with the lower tones and working toward the upper Sa and possibly above. Figures from the melodic material to follow are introduced; no rhythm, free style.[2]

Asthayi - the main theme or phrase which centers on the tones of the lower tetrachord and emphasizes the vadi or samvadi which ever falls within these limits limits; drumming begins.

Antara - the second theme or phrase using the notes of the upper tetrachord emphasizing in addition to Sa which ever of the two important tones falls within this range; with drums.

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[1]Some ragas require that the alap begin with the upper Sa, e.g. Raga Vasant.

[2]The South Indian sectional terms for Dhrupad are: alapa, pallavi, anupallavi, charanam, finale.

Sanchari - parts of the asthayi and antara are fragmented, mixed and developed through improvisation. While the tempo in the foregoing sections may be very slow to moderate, speed in the sanchari will tend to ne moderate to moderately fast. Performed with drums.

Abhog - closing section or finale; may contain parts of the main phrases and gradually work toward a very slow conclusion.

Dhrupad does not allow for elaborate ornamentation and the type of improvisation is somewhat restricted as compared to those styles currently in use. (See Tape I, Side 1.) The art of Dhrupad lies in making the greatest effect with the fewest notes devoid of flourishes. The purity of the raga is the significant factor. The accompanying drum is the pakhawaj.

Up through the time of Sarngedeva and perhaps even as late as that of the Raja Man Singh Tomar, classical music developed in much the same manner all over India, allowing for minor regional differences. While North India had been subjected to numerous foreign invasions, these influences were absorbed into Hindu culture without significant changes to the musical system. However, with the advent of Muslim emperors all this changed. Beginning with Babur who ruled from 1526 - 1530; then Humayun 1530 - 1540 and again 1555 - 1556; and finally Akbar from 1556 - 1605, a good bit of North India was consolidated into one empire. At Agra and Fatehpur Sikri (Slides 169 - 195) Dhrupad was the favored style of singing. It progressed from the contributions of Raja Man Singh Tomar to Swami Haridas, a musical saint and yogi to Tansen of the Rewa court who later came to the court of Akbar where Persian and Hindu musicians mixed and exchanged ideas. Persian influences crept into the sedate Hindu forms and Dhrupad flowered into a pleasing style that was highly acceptable to the society of the times.

The North Indian courts, whether Hindu or Muslim had considerable influence upon the growth of the arts during

the 16th and 17th centuries. This is not intended to imply that Hindu courts had not patronized the arts in prior times because many courts were the very centers of the performing arts. More is known about the later age because Akbar insisted that records be kept. All courts were organized after the imperial model, activities assigned to particular departments and proceedings written in records to be examined by the emperor's emissaries as they visited the regional courts. Akbar also set the fashion and the pattern when he promoted the arts at his court, was himself a musician and encourgaed fine musical performance by bringing the best he could locate to Agra and Fatehpur Sikri.

The magnitude of the musical programs, even in some of the regional courts, stretches the imagination to comprehend. One example was the court of the Sultan Ibrahim Adil Shah II of Bijapur, author of "Kitab-i-Nauvas," which attracted as many as 1000 musicians for special occasions. Both Akbar and Jahangir visited the Sultan for some of these events and the days were filled with music. Dhrupad singing was the main feature. Instrumental music was looked upon more as accompaniment than for solo performance. If and when instruments do perform Dhrupad as a solo, the vocal style is adhered to.

Dhrupad emphasizes an aesthetic of calmness and permanency and is majestic in its power to move the listener. Only certain talas are suitable for this style and today these include:

Chautal = 12 beats, $\overbrace{2 + 2} + \overbrace{2 + 2} + 2 + 2$ [1]

Ektal = 12 beats, $\overbrace{2 + 2} + 2 + 2 + 2 + 2$

Rupak Tala = 7 beats, 3 + 2 + 2

Jhaptal = 10 beats, 2 + 3 + 2 + 3

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[1] Bracketed beats may be grouped together in practice thus reducing the number of secondary accents.

Tempos are slow to moderate. The details of the style of rendition vary with the text which effects the manner of intoning the words according to the emotional sentiments being expressed.

Since the mood is usually serious and dignified, Dhrupad is usually followed by Dhamar, a form sung only in Dhamar Tala with 14 beats (5 + 2 + 3 + 4) which allows for more intricate rhythmic development. This is an ancient tala rarely heard today except in connection with Dhrupad. Dhamar songs are of folk origin and include Hori-Dhamar which follows a compositional form similar to Dhrupad, but the poetic themes concern themselves with the playful incidents of the childhood of Krishna. In contemporary practice, an artist may substitute the last two section of Dhamar for the last two section of dhrupad in order to enliven the performance.

KHEYAL(Khyal)

The name Kheyal is probably of Arabic origin meaning "imagination or fancy." The term came to India through the Persian language. The style is characterized as decorative in execution and romantic in sentiment. Kheyal is credited to Amir Khusru (1250 A.D.), a poet-musician of the Delhi Court, who conceived it as a type of performance suitable for women musicians. During the past 200 years Kheyal has replaced Dhrupad as the most popular North Indian form of classical music. With the development of Kheyal, the North Indian musical system moved away from that of the South. While Dhrupad was performed in the Karnatic system, Kheyal is not. Also while Indian music viewed vocal and instrument performance as two expressions of the same system, in Kheyal we find different names for the sections of an instrumental composition which indicates a little different

treatment of the raga material. In the South where the kriti is the controlling element, this is not true.

Tabla drums are used almost exclusively in Kheyal and the tambura provides the drone for both vocal and instrumental types. In vocal performance a bowed-string "echo" instrument follows the solo melody slightly after the singer and takes over during pauses. During the earlier decades of this century, the sarangi was the preferred instrument for this function. With the improvement of the harmonium, many artists are using this small keyboard instrument more extensively but not necessarily to the exclusion of a bowed string to follow the melody line. The dilruba and sometimes the violin will be found in the accompaniment.

The sectional form of Kheyal is related to Dhrupad but omits the sanchari and abhog. The main difference in the two styles lies in the use of ornaments and the more elaborate variations of the former. Fast tanas and intricate rhythms are more flambouyant in Kheyal, especially as the composition builds to a climax near the end. A "big Kheyal" will include the full treatment given in the sectional design while a small one will delete some parts.

Alap - introduction and exploration of the notes of the raga beginning with the lower register and the lower tetrachord and progressing gradually toward the upper Sa with occassionaly flights above. No drums and no formal rhythm is found here and only the tambura for accompaniment to provide the drone. Much the same as Dhrupad except that some ornamental figures will occur along with the characteristic patterns of the raga.

Asthayi - the first melodic phrase; sung with drums which begin with an opening sequence of beats (peshkar) and proceed to the theka of the tala. Based in the lower tetrachord, the text will have religious or amorous themes. May be sung twice before going on to the antara.

Antara - second melodic phrase, centering in the upper tetrachord with emphasis on either the vadi or samvadi, whichever is located in the upper tetra-

chord. In length, about the same as the asthayi; with drums.

Asthayi - only the first part is repeated here to one avarta of the tala cycle; with drums.

At this point all of the raga material has been introduced in what is referred to as vilambit tempo which included those speeds from very slow to moderate. The succeeding part then would be called drut or fast tempo. Tempo increase means actually moving the beats at a faster speed. The appearance of increased motion is sometimes done by simply using more subdivisions of the beat while the basic beat remains constant and this can occur in a section of the vilambit.

The drut section of a large kheyal is also organized into distinctive parts:

1. A " big alap" with drums develops the material presented in the introductory alap including characteristic patterns.
2. A diminutive form of the whole sequence: asthayi, antara, sanchari and abhog. The text consists of nonsense syllables or Sa - Ri - Ga.
3. Bol-tanas are performed in an uninterrupted succession. The words of the text are fragmented or repeated for use as a musical rather than a poetic medium.
4. Variations performed in strict rhythm using tanas. Improvisation is limited only by the rules of the raga. Coloratura passages reveal both the creative and technical ability of the artist.
5. A very short finales or closing section in which the tempo is slowed down to that of the opening alap. If an artist wishes to continue further, he may introduce a new theme and go through the same process again with the new material.

The long popularity of kheyal can be attributed to its flexibility and incorporation of the best features of other styles. Alaps in a small kheyal may be very short perhaps little more than the showing of the raga in scalewise formation; or they may be as extended as in Dhrupad. Sanchari and abhog are avoided in favor of more freely invented variations.

Instrumental solo performance follows the same general content as the vocal. However, its development has been somewhat different. As previously mentioned, Indian music is vocally conceived and the use of instruments in solo performance is comparatively recent because they were thought of only in terms of accompaniments. Plucked strings emphasized the rhythmic pattern of the pakhawaj through the use of the strummming strings by the left hand. The use of the right hand for melodic lines and virtuoso passages is a matter of the past 150 years. Vocal styles were well established but instrumental technique had not arrived at the pointwhere it could imitate all the the voice could do. The parts of an instrumental composition are:

Alap - introduction of the raga; the same as kheyal.

Jor - melodic fragments of the raga material played with an even beat but without tala or drums.

Jhala - more elaborate treatment of melodic figures based on the raga. Includes some tans(tanas); rhythm kept by the soloist; on plucked string instruments this is done by strumming on the chilari (two side-strings) with the right hand. Builds to a moderately fast climax.

Slow Gat - the tala is introduced by the drummer. The two complete melodic phrases (asthayi and antara) are given as the fixed composition. Variations are improvised on each of these with a short passage repeated after each variation like a refrain.

Fast Gat - elaboration of the fragmented phrases presented in the jhala; increased speed leading into tans at a very fast tempo. Some artists encourage the drummer to improvise patterns to compliment those in the solo line. This may lead to a passage for the drummer alone.

Fast interplay between drummer and soloist brings the piece to a close.

The early gats for sitar (17th and 18th centuries) followed the broad outline of Dhrupad with the bol-tans translated into right hand strumming patterns. Today North Indian instrumental composition in the classical form follow the kheyal style. Thumri is included for the lighter portion of the program.

TARANA

Tarana style is a variety of Kheyal and its main characteristic is freedom from any literary text. Nonsense syllables like nom and thom take the place of words. Consonants occurring most frequently are M, N, R, and T plus D (th) and L. The D is a favorite and marks the style as one with "soft" syllables. Both vowels and consonants have their own particular emphases. Since no interest is provided in the meaningless text, great skill is required in the development of the rhythmic aspect of the syllabic text in both variations and tanas. Tarana singing is required of every vocalist because of the excellent and precise training it provides.

One of the advantages of Tarana in a multilingual country is that it can be sung irrespective of the native tongue of the performer. Another point in its favor is that it expresses the true spirit of the raga without coloring the aesthetic meaning of the music with the flavor of the text. Thus the raga reigns supreme.

TAPPA

Tappa is another North Indian style based on Kheyal using only asthayi and antara. The text is usually in Punjabi and the name (tap - short) is derived from a tune sung by camel drivers which was probably of Muslin origin. Tappa is usually sung in a four-bar measure but different from the popular Tintala, probably more like Dhamar Tala. The ragas are the same as for Thumri: Bhairav, Sindhu, Kafi and Khamaj. The tempo is fairly slow and the subject matter sentimental and emotional. One of the significant features is the practice of placing ornamented flourishes on nearly every rhythmic accent. Elaborate trills and turns (murkis)are the main type

of decoration rather than the glide of Thumri. The penultimate phrase of each section is followed by tanas which move stepwise rather than with skips. Ornamental phrases begin on the first beat of the bar and continue through that bar ceasing in time for a new phrase to commence on the first beat of the next bar. Tanas are woven so tightly into the texture of Tappa that they are inseparable from the style. As may be readily deduced, rhythm plays an important part and is emphasized through the ornamental treatment described.

THUMRI

Thumri is a North Indian light classical style and Thumris are usually sung in those ragas which have their origin in folk music, e.g. Kafi, Piloo, Khamaj and Bhairavi. Except for Piloo nad Bhairavi, Thumri does not use ragas containing a lowered second(Ri) or a lowered sixth(Dha). In these two ragas the tendency is to pass lightly over Ri in Bhairavi and touch both Ri and Dha lightly in Piloo. This retains a light character to the mood.

Thumris tend to change ragas or use chains of ragas as in ragmala; but after having gone through such a cycle, a return to the primary scale is expected.

The growth of Thumri dates from the late 18th century when elegance was the fashion and the Indian creative urge was again being felt with the deline of Mughal rule. Three different styles of Thumri singing developed: Lucknow, Banaras and Punjab The Lucknow style was crystallized at the Court of Wajid Ali Shah (1847-1856), the last ruler of Oudh,[1] and is noted for its richness of detail. The Banaras

[1]Oudh, once an independent state, included a large area between the Jumna and Ganges Rivers. Lucknow was the capital.

type was strongly influenced by the folk songs of the neighboring area. The Punjab style is of more recent origin, uses the Tappa sort of tanas and shows the influence of Pahari and other folk songs of the Punjab.

Thumri is a lilting form suitable for amorous subjects but shows some resemblance to Kheyal. However, the latter has a variety of emotional moods where Thumri has only one, sringara or amorous. With Thumri are used those talas having eight or sixteen beats as a rule. Texts are short and consist of two, three or four lines, each introduced with a new melodic phrase and repeated several times before moving on to the next phrase. (Tape I, Side 1.)

One of the characteristic features of Thumri is the use of bol-tans, a musical phrase interlocked with particular words of the text. These are interspersed from time to time in double rhythm to enliven the otherwise moderate tempo of these songs.

The favorite ornament of the Thumri singer is the glide, a graceful movement from one note to the next while maintaining a smooth vocal line. This device is also useful when stressing significant notes and glossing over the less important ones. Another use of ornaments comes with the delay of a main tone to the "right" moment to create the greatest emotional tension and release. These teachniques are usually coupled with the most meaningful words in the text to heighten the aesthetic appeal.

Thus Thumris attract a wide audience and Thumri singers have large followings. Begum Aktar has drawn capacity audiences for over twenty years or more. An analysis of one of her Thumri selections is given to show how the form evolves in performance;[1]

[1]Currently available recording, Odeon S-MOCE 1147, Side I, No. 1. The Gramaphone Company of India, Ltd.

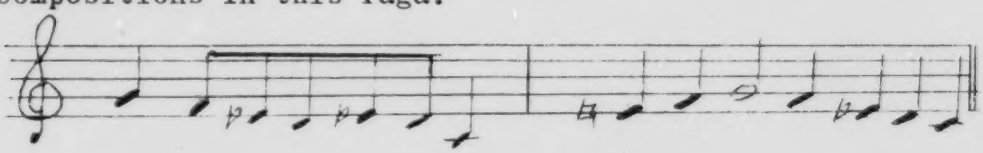
Raga Kafi

Time: Evening

Mood: This raga is suitable for those forms having folk origin and is light and romantic in appeal.

Vadis: Pa and Sa (upper) with Pa acting as a melodic center. Two forms of Ga and Ni are used.

Some of the characteristic phrases which are used for compositions in this raga:



"Jab Se Shyam Sidhare"

The raga tones are introduced very briefly with vowel sounds only. The drum enters slowly with a light steady beat in moderately slow tempo gradually working into Tala Deepchandi = 14 beats (3 + 4 + 3 + 4) with the next to the last beat of each group sustained, e.g. 1 - 2 — 1 - 2 - 3 — . Each of the three lines of the text has its own melody and each centers on a higher group of notes but is not confined to these. The title of the Thumri is the first line of the text:

Jab Se	Shyam	Sidhare
From the time	Lord Krishna	went away

The line is repeated several times with elaborations using only one or two words at a time. As may be expected the word -"Shayam" receives frequent special treatment. The second line of the text, "My heart is sad." presents fragmentation of the words as part of the elaboration. A return to the first line gives further emphasis to "Shyam." The third line is presented at the highest pitch

level and in free translation means:

Without my Lord I am losing my life;
The Lord has not come back !

The intense feeling of this line is revealed with the use of murkis(a series of turns around particular notes) and the speed changes to double time as the piece builds to its climax.

Begum Aktar's style is a combination of the "sweetness" of the Patiala Gharana and the vocal techniques of the Kirana Gharana of Jaipur since her early training and experience has included both of these schools.

GAMAKAS (Ornaments)

A musical system which relies solely upon melody for its tonal interest must use every possible means to enhance its melody line. Therefore, gamakas reach to the very heart of Indian musical composition. No one tone is played or sung without some link with the tones above or below, usually those of immediate proximity. Gamakas are one of the means of emphasizing and preserving the individual character of a given raga.

Sarngedeva mentions fifteen gamakas but only ten seem to be in common use today. Ornaments are learned as an essential part of a raga and are integral to the performance of musical styles. While the patterns have specific names, musicians perform these as a matter of practice and are not particularly aware of the distinctive character of each. Some types of ornaments occur mostly in instrumental music while others are more suitable for vocal performance. Certain gharanas specialize in perfecting particular ganakas and this practice then becomes one of the distinguishing features of that gharana.

The treatment of the ornaments in North and South Indian music is one of the distinguishing marks of the two systems. Gamakas enhance the emotional appeal of the music and have a close relation to the textual meanings in vocal music. The artistic use of these miniature figures, which are performed with a quick, light, delicate touch, delight the ear as they enhance the significance of raga tones ahd emphasize rhythmic accents.

How these ornaments developed is a matter of conjecture. Some people believe they originated in the emotional soundsmade by people in a state of emotional excitement, e.g. throb, shake and the grace note approach from above or below. Other ornaments seem to be more studied, e.g. the single or double turn, the trill, the wide skip of a fifth or octave and the long or short glide. Simple ornaments may be combined to give a more flowery result. Sometime gamakas are described as "garlands of sound" hung around the notes of the raga. Trills and fast turns emphasize the joyous expression of a piece while long glides in a more moderate tempo reveal romantic innuendos.

The more beautifully these patterns are performed, the more equisite becomes the elixir of sound in which the listener becomes absorbed and in which his human consciousness becomes elevated.

KARNATIC STYLES

South India consists of the four most southernly states: Madras, Kerala, Mysore and Andhra Pradesh. Each has its own cultural traits and these are reflected in their respective musical styles. Andhra was influenced, to some degree, by Muslim rulers while Madras State was not, remaining true to its Dravidian origin. Mysore experienced some Marat influence while Kerala with its world-wide commerce had exposure to Western and other Oriental cultures. Kerala has the highest literacy rate. Hindu communities with their ancient rites exist side by side with Christian Churches. In fact St. Thomas established the first church in 80 A.D. along the Malabar coast. Each of the four states has its own native language each having its own script and none of these is based in Sanskrit:

State	Language
Madras	Tamil
Kerala	Malayalam
Mysore	Kanada
Andhra Pradesh . .	Telegu

Musical texts are written primarily in Sanskrit or Telegu with Tamil the next most prevalent. Telegu has the most beautiful sound and is therefore considered best for singing.

Probably the purest musical forms and the most representative of the South Indian system come from Madras State in which the Tanjore District is located. Almost every village of this area has its musical vidwan (teacher-artist) for those who wish to learn the classical idiom. Almost every South Indian knows something about music because of its close association with religion. South Indian towns celebrate their religious festivals in an elaborate manner. During festival seasons classical music abounds in the temples as well as in street processions.

In Madras City each year during the last two weeks in December as many as three of four music festivals will be taking place , some overlapping in time, each giving daily concerts and all having capacity audiences. In the major cities like Madurai, Tanjore City and Madras numerous music colleges and schools plus a wide variety of private teachers provide classical music instruction, both vocal and instrumental.

While all of this takes place in the North to some degree also, yet the pressures of industrialization, commercial growth of urban areas and cities with heterogenous populations tend to give a different atmostphere for the performing arts, Classical music is not the concern of the masses in any country yet in South India this appears to be more widespread. The musical vitality of Madras cannot be mistaken and the strength of Hinduism is still evident in spite of modernization and change.

As has already been stated, during the first millenium, India had only one musical system for the entire subcontinent. In fact not until the 15th century did widespread change become evident. During the 16th century Hindu music absorbed Persian influences which changed the general character of its improvision and ornamentation. At about the same time individual composers who wrote their songs in Sa-Ri-Ga notation began to appear. South Indian music from this time on used the Kirtana and later the Kriti as the basis of classical performance. These songs were set to ragas and used the melodic material of the raga. The words of the text set the mood for the improvisation. Vocal performance is the most frequent with the vina leading for instrumental music. Violin and flute are now growing in popularity as solo instruments and for temple music the nagaswaram has always been the auspicious instrument. Different ragas and talas are employed and the rhythmic structure of the music gives it a different "swing" which may be readily identified.

KRITI

The Kriti is a precomposed religious piece designed for musical elaboration and improvisation in the style of art music. From the 15th century on all great Karnatic composers directed their attention to compositions in this form. A composition based on a Kriti consist of alapa, pallavi, anupallavi and charanam. (Tape I, Side 2, Item 3.) In performance a complete composition might be arranged in this manner:

Alapa - development of raga notes and figures.

Pallavi - one or two lines of the Kriti with musical variations.

Anupallavi - the next one or two lines with similar treatment.

(a) chitti swara or sahitya swara.

Charanam(charana)

(a) chitti swara or sahitya swara

Pallavi - for concluding section

Chitti swaras are elaborations on parts of the raga not covered in the main composition. These may be sung to Sa-Ri-Ga in two or four avartas in Adi Tala or three to 16 avartas in Chapu, Triputi or Rupaka Talas. Sometime the tala mnemonics are introduced in the middle of the chitti swara or swara sahitya, the latter representing elaborations based on the words of the text.

In general the meaning of the text sets the mood of the piece. Sangatis are sometimes introduced at the end of the anupallavi and charanam. These are variations of one of the musical phrases of the raga which emphasizes certain aspects of the raga-bhava. A mudra-charanam is a closing section in which the composer gives his name. Kritis may have one or more charana, a section which develops and elaborates material of the pallavi and anupallavi. (Tape I, Side 1, Items 4 and 5.)

The sectional divisions of the Kriti are much like those of Dhrupad or the Kheyal of Hindustani music. The alapa is treated like that of the North but the tala is introduced with the pallavi and carries throughout the composition. The use of ornaments is effected by the text as well as the tala accents and this is one of the factors that causes the music to move in a different fashion. Less freedom is permitted with the ragas as well as the Kriti. An artist must be quite skilled to develop originality within the limitations of the system. The religious text determines what sort of improvisation and ornamentation are in good taste. However, in the performance of a great artist like Subbulakshmi, one is never aware of any lack of musical freedom.

One of the earliest composers to occupy a position of honor in Karnatic music was Purandara Dasa (1484 - 1564). He was a millionaire who, by an unusual set of circumstances became a saint and later a musical composer.[1] His compositions number in the thousands and cover a wide number of religious forms as well as art music in Prabandha style. Purandara Dasa is credited with originating the Kriti.

Bhadracha Ramdas (c.1620 - 1688), another significant composer, continued to develop the Kriti as a link between the older Kirtana style and the perfected Kriti of the Tanjore trinity. These three composers brought the Kriti to its height and this form has remained at the heart of South Indian music ever since the 18th century. All three used Sanskrit and Telegu texts for this form:

Syama Sastri (1762 - 1829)-composed around 300 pieces most of which were Kritis.

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[1]Prof. P Sambamoorthy, Great Conposers, Book I, 2nd ed. (Madras: The Indian Music Publishing House, 1962), pp. 28-35.

Tyagaraja (1767 - 1847 - composed hundreds of Kritis using all 72 melakartas. In addition to being the greatest of all Karnatic composers, he was a fine poet creating his own texts.

Muthuswami Dikshitar (1776 - 1835) - subscribed to the system of 10 gamakas but used many of these in slow tempo.

All three of these musicians were considered saints in that they had supernatural experiences and demonstrated remarkable powers through their use of music. Their Kritis were composed for specific ragas and the selection included well-known ragas in common practice as well as rare ones not frequently performed. The works of these composers are the usual fare today in South Indian concerts.

Another unusual personality among the composers of Kritis is Maharaja Swati Tirunal (1813 - 1846) who ascended to the throne of Travancore(South Kerala) in 1829. He performed on the swarabat, an insturment similar to the sarode, and knew Sanskrit, Persian, Kanada, Marati, Urdu and English. His court was a famous center for the classical performing arts.

The composition of Kritis is not limited to the great names given here but many lesser conposers made valuable contributions to the literature of this form. The Kriti serves as the basis not only for classical vocal music but also instrumental as well: vina, flute, violin and nagaswaram. (Tape II, Side 2, Item 4.). The instrumentalist thinks in terms of the Kriti text and from this derives the emotional expression of the musical phrase. Tanas are used in somewhat the same manner as in the North. The length of sectional development varies from one artist to another. The framework for a tyagaraja Kriti is given to show the sectional divisions and type of text.

ALAKALU by Tyagaraja[1]

The music on pages 4 and 5 have been removed for copyright reasons. It's omission will not detract from the usefulness of the document.

[1]Ethel Rosenthal, The Story of Indian Music (London: William Reeves, 1927), pp. 70 - 72.

Tyagaraja was a great devotee of the god Rama and the text of "Alakalu" was inspired by an incident in the Ramayana. The Rishi Vishvamitra was watching Rama curb the pride of the demon Maricha when Rama's hair was blown by the wind enhancing his beauty. The Telegu text is given with a loose English translation:

Pallavi:

Alakalu allaladaga gani yaramuni yetu pongeno

The wavy hair of Rama moves this way and that;
Seen by the Rishi, it is pleasing to him.

Anupallavi:

Cheluvu miraganu marichuni madamu anache vela

Entranced in beauty while maricha's pride is curbed.

Charanam:

Muni kanu saiga delisi Sivu dhanuvunu varishe samayumuna
Tyagaraja vinutuni momuna ramjillu.

By a glance the Rishi warned (of the approach of Maricha)
Rama discharged Shiva's bow.

Your face with its bright hair is worshipped by Tyagaraja.

PALLAVI

Pallavi singing developed during the 18th century. The repertoire consists of songs with one main theme and performance concentrates on rhythmic-syllabic elaboration for its appeal. (Tape III, Side 2, Item 1.) In this strictly measured music, the text is very short and treated in syllabilized form. The term Pallavi is a combination of:

Padam - meaning words - with sacred or amorous theme in any language; may be satirical and humorous as well.

Layam - time - tempo, speed, etc.

Vinyasam - variations.

The performer may invent his own Pallavi or use one of the classic composed ones. The short text expresses only one complete idea. The significance of the piece is what a musician may be able to do with such limited material. Common ragas and talas are the rule but sometimes a performer will work with more unusual material. An outline of a Pallavi performance may include:

1. Raga alapa.
2. Pause for tuning of drum and violin.
3. Introduction of the Pallavi. The violinist and mridangam player must listen acutely so as to be able to match their skill with that of the solo performer. The soloist is in absolute control and can humiliate his accompanists if they prove inadequate. However, concert etiquette requires that he give them a fair chance.
4. Prathamanga - first section
5. Padagarbham - pause between the sections
6. Dvitiyanga - second section, variations on the Pallavi theme.
   (a) Anuloma - keeping the tala constant but singing the Pallavi at double and quadruple speeds. Double speed requires singing the Pallavi twice; quadruple, four times.
   (b) Pratiloma - the text remains constant but the tala uses double and quadruple speeds under the direction of the singer.

Pallavis are a popular part of any Karnatic concert. To perform these well the musicians must have keen power of concentration.

Ex. 17. Kambhoji raga—Adi tala [1]

பாமரஜன பாலினி—பாப விமோசனி

∣4	○	○
; P , m G p d Ṡ n p D	Ṡ ; ; - ṡ ṙ	ṙ ġ Ṡ ; n d
pā . ma ra ja . na pā . li	ni . . pā .	. pa vi . mo .
P m ‖		
chani ‖		

Ex. 18. Sankarabharana raga—Adi tala

ராமநீன மறவாதே—சகுல

∣4	○	○
; P , m G g r S ṡ n̤ d̤ n̤	S ; ; - ṡ r	g m P ; g r
. Ra . ma nai ma . ra vā . . .	dē . . Ra .	. . ghu . ku .
g m ‖		
la . ‖		

24. Dhanyasi—Triputa *ధనశ్రీ త్రిపుట*

∣3	○	○	∣3	○	○
, , , ~ġ M	P , ~n	~n d P	p ~n Ṡ Ṡ	p n Ṡ ṡ n d p	
. . . Va ra	da . .	. . Sri	Ven . . ka	te	
m p m ‖					
sa . . ‖					

[1] P. Sambamoorthy, South Indian Music, Book IV (Madras: The Indian Music Publishing House, 1963), P. 52, 56.

In the foregoing musical examples, dots above a letter mean the upper octave. Capital letters represent important notes which receive more emphasis. Adi Tala has eight beats (2 + 2 + 2 + 2). The text is so arranged as to bring the proper syllables under the proper pitch designations. In the Western sense this would not be considered a precise form of notation. India could have developed a more definitive systm had such been desirable. Since the total musical system is based on individual creativity and improvisation, the current method provides the performer with the basic material. It is up to him to shape this into an artistic performance. He learns the meaning of the rules through endless hours of practice and what he acquires in this fashion cannot be put down on paper.

OTHER RELIGIOUS SONGS

KIRTAN(Kirtana), BHAJAN

The strength and power of religious philosophy and practice seems to be stronger in India than perhaps any other country on earth. As would be expected devotional songs abound. The general term for the simpler sort of Hindu religious song is Bhajan. However the Hindu Kirtan or Kirtana is the type designed for classical treatment. The Bhajans are useful for group singing and can be given classical development in solo performance. (Tape III, Side 1, Items 2,3.) The Muslims have their Qawalis and the Sikhs their Shabad Kirtans.

Kirtanas are probably the oldest and most highly developed of the devotional songs and are found all over Indian including Bengal. Their origins seem to lie in folk music but during the 12th and 13th centuries these songs were encouraged by Vaisnavite priests who believed that the rasa of music was akin to spiritual enlightenment.

Kirtanas took on the classical form of the Prabandha style. They use standardized ragas and talas which began to accrue to these songs in the 14th and 15th centuries. The North Indian Kirtan texts center around Krishna while the Kirtanas of the South use devotion to God as the main theme. Hundreds of these songs were composed by the Tanjore Trinity and other writers of Kritis. Many different kinds of Kirtanas are prevalent but all have the same general form and characteristics differing only in detail of the development of the music and text as practiced in different parts of India.

Kirtanas are important because of the vast literature in this form and its long popularity. They form the historical basis of the Kriti, the most highly evolved classical form for Karnatic classical performance. Kirtanas follow the divisions of classical music but do not expand the material to as great a degree through improvisation and ornamentation.

SHABAD KIRTAN (Sikh Devotional Music)

The founder of the Sikh religion was the prophet Guru Nanak(1469 - 1539), born near Lahore in Northwest India. Sikhism sprung up as an offshoot of Hinduism but it drew from the beliefs of Sufis, Muslims and Christians. Many of the practices of 15th century Hinduism were not tolerable to this new religion. No caste was recognized and the heirarchy of gods and goddesses was replaced by admitting one Supreme Being, one God as the source of all life. The Sikh religion teaches humanitarianism.

Guru Nanak composed hundreds of devotional songs using 29 different classical ragas. His texts contain Sikh teachings. His Shabads along with those of six other Sikh Gurus are now in The Granth, the holy book of the Sikhs. The Gurus looked upon music as a means of edification not as entertainment. In this context, the Word uplifts the mind and the

music magnifies its emotional appeal. The word of God should be repeated in the mind with every breath.

Music in the **Gurdwara** (Sikh Temples) begins at 4:00 a.m. and continues intermittently until late evening on special days. On ordinary days, music lasts for four hours after sunrise and four hours after sunset. People enter the temple with bare feet and head covered. Men sit on one side and women on the other. (Slides 37 - 41) Worshippers come and go as they wish. Because the teachings are carried in the texts of the songs, some inspired thought will be received without remaining a long period of time unless the person may choose to do so.

Another unusual feature of many **Gurd**waras is the free noon-day meal given on Sundays.[1] One need not be a Sikh to receive this benefit as it represents one of the humanitarian practices. The Sikh people, like the unsurpassed vitality of their devotional music, are among the most industrious, enterprising and energetic in all India. Endowed with many abilities, their quick active minds are highly creative and benefit from educational opportunities. They have respect for learning and have created many educational institutions.[2]

The Ragis of the temple sing in a loud full voice expressing joy in their religious faith and its teachings. God is the source of all that is best for man and His will must prevail. Each man has his own destiny and owes it to God to exert himself to fulfill his given role of accomplishment in this life.

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[1]A sikh gentleman does not cut his hair, wears a turban, and neatly wrapped beard. A small comb is worn in the hair under the turban and a steel bangle on the right wrist. White underwear under his outer garments, whether Indian or Western, is a necessity. This form was designated by Guru Gobind Singh(1666 - 1708).

[2]In the large temples, free meals are served twice every day.

The text and rhythm of the Shabad Kirtan are closely allied. Each line of text is sung two or more times but has to remain within the regular rhythmic accents of the given tala. The vocal line is performed by two or more Ragis accompanied by tabla and harmonium. Occasionally a violin will participate in the temple ensemble. The musicians are arranged near the Holy Book and the accompaniment is subdued and rarely used by itself. Since rhythmic complexities might detract from the serenity of mood, very few variations are allowed. Rhythm is kept subservient to the melody and text. The words must be clearly enunciated because they carry religious meanings which the Shabad projects.

No sargam or tanas are admitted because these add nothing to the textual meaning and are apt to cloud the pronounciation of the words. Vocal elaborations are avoided even in the alap when this section is used. Glides(meends) are permitted if judiciously interpolated to enliven the musical line, especially at points of intervalic skips. The particular style used for singing Shabads is known as Gurbani Sangeet and will be heard only in the Gurdwaras.

Historically only a few instruments have been associated with Sikh sacred music since the desire was to avoid those sounds commonly found in entertainment. Guru Nanak composed to the accompaniment of the rabab. Guru Angad had a two-string violin; Guru Arjan, the three-string sarinda. Guru Gobind Singh developed the taus, a bowed string with head and tail feathers of a peacock attached to the long stem and body.

The compositions of the Sikh Gurus are of two types: (1) classical music with limited ornamentation; (2) folk music based on classical ragas with treatment that conformed to the rules of the ragas. A certain freshness is found in these melodies which differ in sound from other forms in the classical idiom. Their unique character makes and instant impact on

the listener and from them emmanates a spirit of peace and poise:

> Blessed are the notes of such ragas
> Which put the mind in a tranquil mood.[1]

(Tape III, Side I, Item 4.)

QAWALI

Muslims living in India wished to develop religious songs comparable to the Hindu Bhajans. The result was the Qawali which dates from the 13th century. Music is not permitted in the Muslim Mosque, but the chanting of the Koran is because this is a chant and therefore not considered in the classification of music. Muslims had songs with beautifully romantic texts for secular use but lacked a means of expressing religious feelings in music.

The name"Qawali" comes from that of the tala to which the early Muslim religious songs were set. During Akbar's time the style became popular and has remained in practice ever since. Today secular words are sometimes set to qawalis because of the attractive melodies that have developed in this form. One of the distinguishing features is the use of long passages which proceed up and down the scale in quick tempo. Refrains emphasize the main theme of the song.

Qawalis may be performed in either solo or group singing. Some performers specialize as Qawali singers and achieve great popularity. Whether or not a Qawali performance may be called classical or not depends on the degree to which the performance follows classical rules. Classical talas are not generally used for Qawalis.

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[1] Sikh Sacred Music Society, Sikh Sacred Music (Delhi: 1967), p. 43.

TALA (Indian Rhythm)

When Shiva-Nataraj is shown poised on one foot in a circle of flames holding a small drum in one hand, he exemplifies, among other things, the rhythm of the universe. Rhythm gives order to planetary movement in space. Rhythm creates order in musical sound. The beat of the drum brings life to Indian music; the beat of the heart represents life in man.

The practical basis of Indian rhythm is found in Sanskrit poetry which consists of long and short syllables rather than accented and unaccented ones. The simplest combinations are these:

(1) ∪ ∪ —— (2) ∪ — ∪ (3) —— ∪ ∪

When translated into Western notation the subdivisions of the long and short symbols produce a series of rhythmic patterns:

Indian rhythm is based on the additive principle with a fixed group of bars (vibhagas) arranged in a unit or cycle called tala which is repeated over and over again. Each count within the bar is called an akshara and the number of aksharas

in each vibhaga (bar) may differ, e.g.

Jhapthal =	1 - 2	3 - 4 - 5	6 - 7	8 - 9 - 10
	X		0	
	Sam	tali	khali	tali

Each bar has its own character: in the first is the sam or primary accent (X) upon which the vadi, samvadi or Sa must fall. The second vibhaga has a stress on the first beat (No. 3); the third has the khali (0) on the first count (No.6) signifying no stress. As a unit it may sound like a continuation of bar two. The khali also serves to warm the soloist that the sam is approaching. The khali usually divides the the tala in half. In most talas the two halves are the same as is shown in Jhapthal. Stress is again found on count No.8.

Some long talas have more than one khali and this effects the character of the rhythm, e.g.

Ada-Chautal =	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10	11 - 12	13 - 14
	X	2	0	3	0	4	0

This means, in one sense, that the tala is being played as if the vibhagas were 2 + 4 + 4 + 4. Short talas like Rupak and Dadra have no khali. As shown above Indian talas have no regular return of an accent with each bar. Not even stressed beats occur regularly because of the khali.

Tempo is thought of in terms of three different speeds, each twice as fast as the previous one:

Vilambit - slow	= 60
Madhya - medium	= 120
Druta - fast	= 240

The standard unit of duration in both music and poetry is the matra. This unit is represented by a different number of aksharas according to the speed or duration:

Anudruta (very fast)	1 akshara	$\frac{1}{4}$ matra
Druta (fast)	2 aksharas	$\frac{1}{2}$ matra
Laghu (moderate)	4 aksharas	1 matra

Guru (moderately slow)	8 alsharas	2 matras
Pluta (slow)	12 "	3 "
Kakapada (very slow)	16 "	4 "

(A chart of some common North Indian talas is given on the next page.)

South Indian talas are organized into groups of related types but in general practice the sound does not appear to be very different from that of the North. Seven basic talas each have their principal form plus four jatis containing numerical groupings of 3, 4, 5, 7 or 9. (See chart.) the name of the tala also carries that of the jati:

Jatis: Tisra = 3
Chatusra = 4
Khanda = 5
Misra = 7
Sankirna = 9

See chart of South Indian talas that follows.

Out of these five possibilities one or two forms are the most commonly found. These are underlined in the chart, e.g. Adi Tala is the common name of the chatusra jati of Triputa Tala. Some of the Karnatic talas correspond to those of the North, e.g. Ek Chatusra. Others bear the same name but differ in the arrangement of beats, e.g. Rupaka(Karnatic) = 2 + 4 while Rupak (Northern) = 3 + 2 + 2 Karnatic musicians claim that 108 talas exist but only a few, perhaps 18 - 20, are part of common practice today.

Indians keep time in a variety of ways. One style is to clap on the first beat of each vibhaga except for the khali which is represented by a wave of the hand. In between claps, beats are counted with the fingers of the right hand on the left palm, commencing with the little finger. Another method is to slap the thigh with the right hand and bring the fingers of the right hand to the thumb beginning with the little little finger and proceeding as far as the count requires. In either of these style of counting one can see where the music is in relation to the tala.

SOME COMMON NORTH INDIAN TALAS

Where counts and groupind are the same, the difference lies in the drum beats as shown in the mnemonics.

TALA	Counts or Aksharas	Grouping per vibhaga or bar
Ada-Chautal	14	2+2+2+2+2+2+2
Chautal	12	2+2+2+2+2+2
Dadra	6	3+3
Dhamar	14	5+2+3+4
Deepchandi	14	3+4+3+4 Last beat of each group not sounded.
Ektal	12	Same as Chautal
Jhampa	10	2+3+2+3
Jhaptal	10	2+3+2+3
Jhumara	14	3+4+3+4
Rupak	7	3+2+2
Tin or Trital	16	4+4+4+4 Tri means 3 accents. Khali not counted.
Tivra	7	3+2+2

CHART OF SOUTH INDIAN TALAS

TALA	Total No. Aksharas (counts)	Chatusra Groupings or Vibhagas	---- Other Jatis ----			
			Tisra	Misra	Khanda	Sankirna
Eka Tala	4	4	3	7	5	9
Rupaka	6	2+4	2+3	2+7	2+5	2+9
Jhampa	7	4+1+2	3+1+2	7+1+2	5+1+2	9+1+2
Triputa	8	4+2+2(Adi Tala)	3+2+2	7+2+2	5+2+2	9+2+2
Matya	10	4+2+4	3+2+3	7+2+7	5+2+5	9+2+9
Dhruva	14	4+2+4+4	3+2+3+3	7+2+7+7	5+2+5+5	9+2+9+9
Ata	12	4+4+2+2	3+3+2+2	7+7+2+2	5+5+2+2	9+9+2+2

The underlined jatis are considered the norms or most commonly used forms of these talas.

Keeping the tala count is important not merely as a means of maintaining rhythmic precision but more significantly it serves as a constant reminder to the soloist of the next occurrence of the sam. Improvisation must be developed in such a way as to bring the vadi, samvadi or Sa on this primary accent. Knowledgeable members of the audience will count the tala in order to note how well the artist manouvers to accomplish this. While keeping the tala is a primary responsibility of the drummer, some vocalists keep time as a natural part of their singing style while instrumentalists will indicate accented and stressed beats with their right foot as they sit in crossed-knee position. The solo artist controls the accompanists and the drummer looks to him for direction.

Artists do not always employ the same drummers for a number of reasons not relevant here. Musicians on tour or temporarily in a foreign country may have to perform with a drummer with whom they have never worked prior to the time they appear on the concert stage. The classical system is so carefully defined that skilled musicians know what is possible with certain ragas and talas. After a few minutes each will know what he can expect from the other. No performance is preset and all concerned will create as they develop the phrases of the raga and tala.

Drumming[1] is learned through a system of bols or drum syllables in both North and South India. These syllables represent:

1. The proper finger(s) to be used;
2. The portion of the drum head for the stroke;
3. Whether the beat should be light or heavy.

Kaufmann in his book, Musical Notations of the Orient,[2] gives

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[1] The literature available on Indian drumming is very scanty. A good bit of the information given here was obtained from the Tabla Faculty of the Baroda College of Indian Music, Dance and Drama, M.S. University of Baroda, and from Pramod Naik of Bombay.

[2] Walter Kaufmann, Musical Notations of the Orient (Bloomington: Indiana University Press, 1967), pp. 218 - 263

a series of sketches illustrating tabla bols. The same for the Karnatic mridangam may be found in a little instruction book by Harihara Sarma.[1] Some of the bols in the two systems are the same when spoken but represent different fingers on different parts of the drum head when played. Each drum has its own bols generally speaking: the bayan, pakhawaj, mridangam, etc. When two drums are played together (tabla-bayan) or both heads of the barrel type drums, combination bols are formed which cover the activity of both hands, e.g. din for the tabla combined with ghe of the bayan becomes dhin. More strokes exist for the right hand than for the left.

The following chart shows the meaning of a few tabla bols to illustrate how the system operates. Similar bols work in the same manner for the mridangam.

KEY

The numbering of fingers begins with the index finger as No. 1.

The main parts of the drum head are:

Gajra = twisted rope rim

Chanti = leather border circle

Maiden = open space between black circle and the border

Siyahi = black circle

"Open" means a flat of the hand position and "closed" or no indication represents a normal position with the thumb on one side of the rim and the little finger on the opposite side.

(See chart on next page.)

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[1] T.R. Harihara Sarma, The Art of Mridangam (Madras: Sri Jaya Ganesh Tala Vadya Vidyalaya, 1969). pp. 2-7

SOME TABLA BOLS

BOL	PLACE FOR THE STROKE	FINGER
NA	Chanti	1st, unaccented open
TIT	Siyahi	2nd, 3rd, 4th dampened
TIN or DIN	Maiden	1st, accented open
TI	Chanti	2nd, 3rd dampened
TIA	Siyahi border	1st, accented dampened
RI	Maiden	1st, unaccented dampened
TUN	Maiden Siyahi	3rd 1st and 2nd, open

Bols may be described in another way: the right hand index finger plays -- Na, Tha, Dha, Nuh, Tin. The right hand middle finger is used for: Ti, Ta, Te Dhu. Fingers 4 and 5 are the supporting fingers.

With the left hand:

Ghee, Geh, Gul
Ki, Keh, Kuh
Kut, Ku

the tone is varied by wrist pressure.

A whole scale can be played on the Bayan in this manner. Combination bols result from the following:

Na + Ghee = Dha

Tin + Ghee = Dhin

Ti + Ghee = Dhee (middle finger)

Din + Ghee = Dhin (part of the palm)

Ki plus another bol does not become a new bol but simply adds to the tonal value of the current bol.

Detailed as the bol system may be, not all elements of drumming may be fully explained by this means. Some sounds cannot be recited quickly enough. Certain bols always follow certain other bols and this is understood only by those who practice the art.

Drum solos may be separate items in a concert program or they may be inserted in a major vocal or instrumental composition near the end of the last section. Occasionally an artist will recite the bols of a piece before he performs it. This give the listener a better idea of what he is playing.

The art of drumming includes formulae as the basis of improvisation. Theka is a particular arrangement of bols, one avarta in length. Each tala has its own theka and this is a means by which the tala is identified by other musicians. Any number of variations may be built on one theka and these are made up of sequences of rhythmic units repeated in part or as a whole.

Peskar is a sort of introductory composition which includes all the bols which will be used in the composition which immediately follows. Kayda is a main composition and the term means"law" or "rule." A systematic arrangement of bols, it proceeds according to specific rules:

1. No bols may be used which were not in the Peskar;
2. Each line of bols represents a variation of the main phrase;
3. Permutations must follow the same sequence as the primary bols, e.g. 1-2-3-4 replaced by 1-2-3 occupying the same amount of time;
4. The accents of the tala must be observed.

Tihai is a popular form inserted in major compositions. A set sequence of bols is played three times and ends on the sam. An example in Tin Tala illustrates how this is done:

1 2 3 4 5 6
Dha - Dha - ti - ta - Dha ——,

7 8 9 10 11 12
Dha - Dha - ti - ta - Dha ——,

13 14 15 16
Dha - Dha - ti - ta - Dha
Sam

The fixed compositions for drumming are the framework for improvisation the same as the melodic phrases of a raga or Kriti.

Rela is a variety of Kayda but has mor subdivisions of the basic beat. Uneven subdivisions of the beat give more weight to certain strokes and less to the shortest ones. In Rela any number of subdividions may be used but six and eight are the most common. Gat does not necessarily follow the rules of Kayda but is a short piece, carefully worked out and folows the accents of the tala.

Tukra (Tukda) is similar to Gat and Kayda but ends with Tihai. Tukra is used with some of the items of a Kathak dance recital. Tukra lends itself to more complicated treatment. In the use of Tihai the time gap between repetitions may be lessened or increased by a half beat. This throws the whole

sequence off the main accents producing cross-rhythms with the left hand bols.

Chakra-tala is a large composition which includes Tukra and Tihai in its original outline. The whole piece is performed three times and may include as many avartas as desired.

These few examples of common tabla compositions have been given to show the systematic manner in which these solos are designed. Classical drum solos are accompanied by an ostinato pattern on a string instrument where each note of the melody coincides with a beat of the tala. The length of the melodic phrase is determined by the length of one avarta of the tala. Classical drumming is done with the fingers except for the South Indian tavil which sometimes uses sticks. While the flat of the hand is frequently used on the left end of the pakhawaj and mridangam, the heel and palm of the hand are employed on the bayan with varied pressure to produce a one octave scale. In all drumming the left hand supplies accents to the basic beats and serve as a supporting medium for the more intricate patterns of the right hand.

MUSICAL INSTRUMENTS

INTRODUCTION

India has more than 500 individual musical instruments, each with its own name, shape, construction, technique of playing and tonal color. Some instruments in use today had their origin over 2000 years ago and were mentioned in Sanskrit treatises. Strings seem to have been preferred to winds and among those described are the vina, tambura and the kinara. The basic forms of these instruments do not appear to have changed but have been refined over the centuries. The flute (murali, venu) was the most popular of the winds and was played by Krishna, himself. Horns and trumpets were mentioned in the epics and seem to have existed in many forms and were not copied from European models. The conch (shell) is mentioned in the Ramayana and is called divadata. In general, winds were played by men of low caste with the exception of the flute.

The greatest variety of instruments probably occurs in the northern part of India because of the invasions of foreign peoples. Persians, Turks and Afghans each brought their own types with them. Even today considerable similarity between certain Persian and Indian instruments may be found. However, the influence moved in both directions and modern Iran looks, on occasion, to India for information regarding its own indigenous instruments and music. Other similarities may be found in the instruments of Southeast Asian countries like Thailand and Indonesian where drums, flutes and bowed strings have similarities to Indian models from as far back as the 8th and 9th centuries.

One more point to consider is that improvements in instrument construction influenced performance styles and the demands of the music also encouraged refinements in the instruments. Thus the same instrument in different locales could assume a different character over a period of several centuries. Within India the names of instruments varied from one region to another. Today through the efforts of the Sangeet Natak Akademi and its state branches a genuine effort to standardize names is being made quite successfully.

Proof of the antiquity of certain classical instruments can be further authenticated through the painting and sculpture of the different periods of Indian history. Beginning with the Ajanta cave paintings and centuries later with the Mughal and Rajput miniatures the importance of the vina is very evident. Temple sculptures from the 7th century on show not only the detail of such instruments as the tambura, vina, flute and mridangam and a variety of small drums but also playing positions revealing something of the technique of producing sound.

Certain instruments have proven their suitability for use in the classical idiom and these are the ones most frequently found in temple sculpture and painting. Examples may be seen in the stone carvings on the stupa gates of Amravati and Sanchi, the former dating from around 640 A.D. An Indian violin may be seen in the oldest portion of the Chidambaram temple dating from the 8th century where examples of the vina, flute and mridangam are also extant. Practically every Indian religious monument related to the Hindu religion will display musical instruments in its decoration. Even the little monkey god, Hanuman and the elephant god, Ganesh, play the mridangam.

Indian instruments have always been hand-made and materials used were those most readily available. Certain

locales, became noted for the quality of their particular model. Tanjore vinas are supposed to have the finest tone.

The craft of instrument-making has existed for centuries and probably began with ordinary carpenters. In recent centuries individual familes and castes have been responsible for this craft which has never been based on mass production. Experienced musicians often indicate their own specifications to the maker in order to obtain an instrument with the finest tone and workmanship.

The lightweight round gourds used for the body of some classical string instrument come from vegetable plants. While growing, the gourd is trained in shape and size to meet the specifications. After drying it is scraped to the proper thinness for good resonance. Stems and finger boards are frequently hollow and the long tuning pegs go through to the opposite side to hold them secure.

Instruments belonging to former famous court musicians are on display in some of the palace museums of India. These are usually not elaborately decorated and show evidence of long and continued usage. However, museums also have highly ornamented models some of which are unplayable but constructed for their beauty, designed perhaps as a royal gift at some celebration. Instruments with ornate appearance seem to have been popular during the 18th and 19th centuries. However, some instruments combine beautiful appearance with fine musical qualities such as some of the South Indian vinas.

Instrument making declined somewhat during the late 18th and 19th centuries due to lack of interest in Indian arts on the part of the British government and commercial people in India who set the standard for urban society. Fortunately the craft was maintained by some families who served as a nucleus for the upsurge in modern production due to the

current renaissance of Indian performing arts.

India has retained the same system of classification of musical instruments as that given in the Natyshastra:

Tata = strings, bowed and plucked;

Sushira = winds, brass and woodwinds;

Ghana = percussion other than drums, those played striking one part against another;

Avanaddha = percussion with a covering of skin including all types of drums.

When the distribution of types is considered, these division are logical. Drums are one of the most numerous categories, while wind instruments by comparison are quite limited.

All Indian instruments are played by performers seated in some sort of cross-legged position on the floor. Audiences also sat on the ground or floor in the past. With the coming of the Europeans, furniture was used in urban centers and today concert halls have comfortable seats the same as in the West. However, the instruments are of traditional origin and cannot be played effectively except in floor position.

PLUCKED STRING INSTRUMENTS

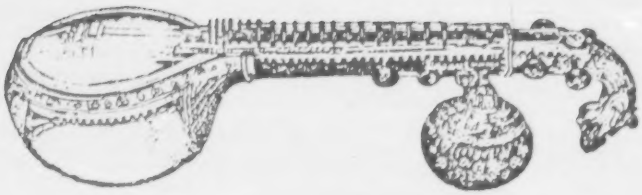
VINA

The term Vina may be of Egyptian Origin and not always attached to the group of instruments bearing that name today. Vinas were mentioned before Bharata's time in ancient Sanskrit literature but probably had the form or a curved harp perhaps something like that of the current Burmese harp or those shown in ancient Egyptian paintings. According to extant sculpture prior to the year 1000 A.D. the earlier vinas had one gourd which rested first against the chest and then the shoulder. Around the year 1000 the

instrument was turned upside down with the gourd at the lower end and eventually a second gourd added. The current form probably dates from around 1400 A.D. Up to this time the name vina embraced some seven or eight instruments which later acquired their individual connotations. The vinas commonly seen in temple sculpture are usually one of three types: the kinnara, a stem with three gourds; a two-gourd variety and one with a ovoid body and fretted stem. The kinnara vina is seldom seen today outside of museums. Time and musical development have determined which instruments are the best suited to the classical idiom.

The modern North Indian vina is known as the bin, (Slide 18) mahati vina or rudra vina and is easily recognized by its large gourds which measure about 14 inches in diameter. However, some stem vinas have smaller gourds but are known by the same names. The bin was most popular from the 16th to the 19th centuries when it was used first as an accompanying instrument and later for solo performance. Its use is associated with the music of the North Indian Courts.

The stem is usually of bamboo, about 22 inches long and $2\frac{1}{2}$ inches wide. The 24 metal frets rise high above the stem. The bin has four main strings and three chikari or side strings for the drone two of which are on the right side (lower) and one on the left (upper). The instrument is held in a slanting position with the upper gourd resting over the left shoulder of the player and the lower one on the right knee. Strings are plucked with fingers of the right hand, while the left reaches under the stem to stop the wires by pressing them against the frets for the desired pitch. In solo performance the bin is accompanied by the pakhawaj and is well suited to playing dhrupad, a performance style popular in the 16th and 17th centuries and revived in this century. (Tape II, Side 1, Item 3.)



The Saraswati Vina is the one used in South India today and bears the name of the Goddess of music and learning who is pictured playing this instrument. (Slide i - 3) In its present form it is about 300 years old. It can be easily identified by its heavy wooden body carved from a solid piece of jackwood in a half-spherical shape with a thin piece of wood for the flat top. At one point it slopes into the neck or finger-board which is also made of wood. The end of the neck is curved downward just beyond the pegbox and carved in the shape of a dragon's head. Twenty-four metal frets are fixed in hard wax along the fingerboard and represent 12 notes for each of two octaves. The range of this vina is about $3\frac{1}{2}$ octaves.

One detachable decorated gourd is fastened to the stem near the left hand end and serves as a resonator and rest for the instrument. Sometimes this gourd is made of metal and painted with ornate designs or religious symbols. Further ornamentation is found around the top of the body and the base of the fingerboard. The beautiful and exotic appearance of this classical instrument compliments its rich and mellow sound. Sometimes an image of Saraswati is painted on the top and the dragon's head gilted.

The vina is held in horizontal position across the knees of the player, or the left end may be raised toward the shoulder. Pitch is produced by stopping the wires on the frets with the middle and index fingers of the left hand. Plucking the strings is done with the fingers of the right hand over the ends of which are worn wire mizrabs or plectrums. (Tape II, Side 1, Items 1 and 2.)

The vina has seven strings in all. Four of them are main strings that pass over the frets and are attached to the pegs in the neck. Three side strings are used for the drone and rhythmic accompaniment. The main strings are supported by a high arched bridge made of brass and wood and the side strings pass around the side of the bridge. All strings are anchored in a wooden plate at the base of the bowl.

The vina is associated with the performance style of Karnatic music and may have had some influence upon its development especially in the use of tanam. As on many other stringed instruments of the plucked variety, ornaments are produced by pulling the strings sideways. (Tape III, Side 2, Item 2)

The vichitra vina (Slide 11) is of comparatively recent origin, perhaps no more than 150 years in age, and is quite a unique instrument, found only in North India. Besides its unusual appearance, another peculiar characteristic is that strings are depressed with a glass egg to produce pitch. The vichitra resembles the bin with two large gourds each about $1\frac{1}{2}$ feet in diameter upon which the instrument rests in a horizontal position while being played by the performer who sits cross-legged or with "legs folded under" position.

The right-hand end of the hollow wooden stem turns upward in a peacock head. The left extremity has a scroll turned toward the peg-box resembling a tail. The six main strings are made of brass and steel. Tuning beads for each one lie between the ivory bridge and the left-hand end where the strings pass through the peacock to be fastened on the bottom of the neck. The beads serve to assist in tuning for complete accuracy of pitch. This is necessary when strings are very long. The six-inch wide fingerboard allows for a number of sympathetic wires, perhaps 12 or 15 which are fastened to pegs on either side of the instrument and pass

over a low bridge directly in front of the main bridge. These are tuned to the raga scale and vibrate automatically with the notes played. (Tape II, Side 1, Item 4.)

No frets are found on the stem and pitch is produced by passing a glass bar or egg over the strings. Exceptionally long-range glides and slides are possible on the vichitra because of the manner of producing pitch. However rapid rhythmic figuration is difficult to produce by virtue of the same reason. Strumming strings supported by tiny individual bridges lie along the side of the neck.

SITAR

The sitar (Slides 4-8) is the best known of the north Indian classical instruments and is the one that introduced Indian music to the United States. Its origin is attributed to Amir Khrusru (c. 1250 A.D.), a Persian musician and poet at the Delhi court of Sultan Allaudin Khilji, a Pathan ruler. This early instrument was like the Persian Seh(three)-tar (strings). An ovoid body extended into a long neck with eight frets and three strings. Today the Persians still use the sehtar for their indigenous music but it has four strings and 24 movable frets. The ovoid body is of wood with a thin wooden top at the lower end of which is a low bridge. This instruments with minor adjustments is still found among the village folk of Jammu and Kashmir. The older form of the sehtar may very likely been the one Khrusru used to begin the development of the sitar. He reversed the order of the strings giving them the sequence used today with the main string on the bottom or outer side of the instrument. (The vina still has this on the top.) Khusru also made the frets movable by tying them on the back side of the neck with pieces of silk or gut.

The grandsons of Tansen, Imratsen and Nihalsen, added two more main strings making a total of five, tuned from the

lower side upward: ma (4th), sa (tonic), pa (5th), sa (tonic), sa (octave higher). Frets were increased to 15 and a pumpkin gourd replaced the wooden body. A small second gourd was placed just above the main one to improve volume and resonance. From the late seventeenth century on, the sitar began to appear as a solo instrument instead of being relegated only to accompaniments.

Razakhan and Mastikhan were responsible for the next changes which increased the frets to 23, added to the main strings making seven in all and removing the second gourd.

During the 19th century Imdad Khan reduced the frets to 19 in order to facilitate the playing of certain meends (glides). He added 11 tarabs or sympathetic wires underneath the main strings. This innovation required a re-styling of the frets and a second small bridge to be placed in front of the main one. During the 20th century the late Inayat Khan, son of Imdad and father of Vilayat and Imrat, enlarged the main gourd and re-instated the smaller one but this time placed it high on the stem instead of close to the main gourd. A new richness of tone was thus created, one that distinguishes the sitar from other plucked string instruments.

The sehtar of Khusru's time was limited in what it could contribute to musical performance. Through the innovations of these many fine musicians over the centuries, this instrument has acquired capabilities that place it among the most expressive of India's musical instruments. The current standard form has five main strings, two chikari (strumming) strings and 11 sympathetic wires. The three foot long neck is hollow with a concave top and the movable frets are tied with gut or plastic. Tuning beads below the main bridge facilitate precise pitch. The sitar is played with a mizrab (plectrum) worn on the forefinger of the right hand. The

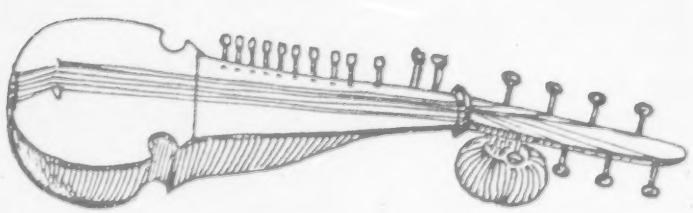
thumb is anchored firmly on the gourd where it joins the neck. The little and fourth fingers pluck the chikari strings for drone and rhythm. The left hand plays mainly on the "ma string" and several pitches can be produced from one fret by pulling the string sideways. This is especially advantageous for ornaments. (Tape I, Side 2, Item 2; Tape II, side 1, Item 5)

SURBAHAR

The surbahar (Slide 10) may be described as a large sitar since its basic structure is the same as that instrument. Its invention during the first part of the 19th century is attributed to the famous bin player, Omrao Khan of Lucknow. While the surbahar is not frequently found in India, its low rich tone is well suited to alap, jod and jhalla, those parts of a composition played at a slower tempo. Some sitar players use the surbahar for these sections and then change to the sitar for the gat. (Tape II, Side 1, Item 6.)

The body of the surbahar is fashioned from wood with a flat back larger in diameter than the gourd of the sitar. The strings are heavier and tuner to lower pitches. Sometimes the surbahar is accompanied by the pakhawaj rather than the usual tabla. Imrat Khan uses the surbahar when he is playing duets with his brother the famous sitar player, Vilayat Khan.

SARODE



The sarode is a North Indian plucked string instrument ranking second in popularity, surpassed only by the sitar. Its origin seems to lie in the old Middle Eastern rabab which was once common in upper India and particularly in the Punjab. However, the Indian version of this instrument was somewhat different than the one found in Arabic music which influenced the development of Western string instruments.

The Indian rabab has a double belly made of wood with the lower portion covered with parchment and the upper with wood. There are four main strings and the upper two are sometimes doubled making a total of six. Some four or five frets are tied with gut to the fingerboard and consequently no meends or glissandos are possible. Tansen is reputed to have played the rabab at Akbar's court thus giving rise to that group of court musicians called rababiyas.

The sarode (Slide 9) has some structural differences as compared to the rabab. The elongated body is carved out of solid hard wood extending well into the area of the neck and standing about six inches deep with curving sides and a flat bottom. The total length of the instrument, including the upper peg box, is a little over three feet. The lower part of the body is round at the top and has the sides pinched in. Just above this area the wide neck covered with shiney metal begins. The fingerboard narrows as it approaches the peg box. The instrument is held in a slanting position much like the vina and sitar but weighs more than the latter because of its wooden structure.

Along the upper side (playing position) of the body are pegs for some eleven sympathetic wires which lie along the side of the metal plate which is pierced at each point for threading the peg. These wires pass through the lower portion of the main bridge and are fastened along with the

main strings at the base of the body. Two pegs for the chikari strings are located just below the peg box on the upper side. (Tape II, Side 1, Item 7.)

The glossy surface of the finger board makes it possible to produce beautiful slides and glides on this instrument. A variety of other ornaments are produced with pulling the main playing string sideways as in the sitar. All of this tends to make the sarode a highly expressive instrument. In the lower octave the tone is very rich and vibrant and the notes may be clearly articulated with a deep mellow sound. In recent times more emphasis has been placed on the quality of tone and flexibility of playing. The modern sarode meets these requirements very beautifully while the earlier rabab seems to have been less facile.[1]

The sarode was introduced to Bengal in the early 19th century and became quite popular there. Consequently a center for making sarodes developed in this state. Other such centers may be found in Uttar Pradesh and the Punjab. Thus the sarode really belongs to North India. A point of interest is that C.R. Day pictures and describes the rabab in his famous book[2] but not the sarode. This may indicate that the sarode grew to popularity during the 20th century. Today the rabab seems to be almost restricted to Kashmir and the Punjab.

TAMBURA (Tanpura)

The most ubiquitous instrument in Indian Classical music is the tambura (Slide 16-17), found all over the country in a variety of sizes and types. Performers who travel a good

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[1] The Swarabat is a South Indian instrument with the same sort of deep wooden body as found in the rabab and sarode.

[2] C.R. Day, p. 127

bit, especially to Europe and the United States, prefer small light models which can be easily transported. Singers in India often use two of the large type with huge gourds in order to experience the sensation of being completely surrounded by the drone while singing.

Tamburas usually have four strings but may have five; three are tuned to the tonic, one to the lower octave, and one to the 5th. The first three strings are of steel and the lower octave string is of brass. Strings are strummed lightly across the upper neck, never stopped, but the full open string allowed to sound.

The general silhouette of a tambura is like that of the sitar minus the second gourd. However the detail is quite different. In full size models the total height may approach five feet with the long hollow neck ending in a peg box. Pegs are arranged differently. The two left hand strings (playing position) are attached to pegs on the top of the peg box and the two right hand ones to pegs on the right side. (Sitars and vinas use side pegs only.) No frets are needed and the strings pass over a wide ivory bridge placed on the thin wooden top of the body which may be a gourd or a bowl hollowed out of jackwood like that of the vina. South Indian tamburas are of the latter sort and may even have the neck ending in a scroll instead of the straight end of the northern style.

All tamburas use silk or wool threads between the strings and the ivory bridge to produce the buzzing sound common to these instruments. The threads emphasize the overtones and have to be carefully placed to produce this result. Tuning beads are used between the bridge and lower extremity to facilitate accurate pitch. By moving these up or down the tension on the strings may be adjusted slightly thus altering the pitch.

The playing position for the tambura is usually upright with the body of the instrument resting on the floor in front of the performer or in the lap. Some few instances in North India have been observed where the performer allowed the neck of the instrument to rest on the thighs thus placing the strings in a horizontal position. It is left to the discretion of the soloist to determine in which position the drone sounds best for his purposes.

Tamburas may be quite plain with a narrow inlaid ivory border outlining the neck and body or they be ornamented with pictures of the gods, inlaid with jewels and elaborate carving at the end of the neck. However fashioned, these are beautiful instruments with a delightful sound.

SWARAMANDAL (Sarmandal)

The actual origin of the instrument currently bearing the name swaramandal in India is somewhat difficult to determine. A Hindu instrument with 100 strings occurs in Sanskrit literature as a Satatantri Vina.[1] Dulcimer type instruments are found in the Middle Eastern countries and Egypt. The Arabic qanum seems to most approximate the Indian model and was used in Turkey and Afghanistan. The Persian santur is similar to another variety found in Egypt during the first millenium A.D. Probably the Arabic qanum was brought to India through Afghanistan by some of the people who moved through that region into Northern India and especially Kashmir and the Punjab where the Swaramandal is most frequently found. If the qanum is accepted as the source of the swaramandal, it is interesting to know

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[1] O. Gosvami, The story of Indian Music (New York: Asia Publishing House, 1957, 1961), p. 294. Gosvami credits M.R. Kavi with this information. C.R. Day refers to a Shatantri Vina, p. 134.

that it was mentioned in the oldest of The Arabian Nights stories dating from the 10th century.[1]

While the santur, also found in India, is similar to the swaramandal, the former is played by striking the strings with curved hammers or sticks while the swaramandal is plucked with the fingers of the right hand, two of which wear metal plectra. The left hand may also pluck the strings or use a small metal ring to produce ornaments.

The swaramandal (Slide 19) is a trapezoid-shaped shallow box with a wooden top. Strings are fastened to metal or wooden pegs on the oblique end and stretched over a bridge near the lower end of the front of the body and tuning is done with a small key. The shorter strings are heaviest in gage and produce the lowest pitches. Strings usually number from 32 to 38 but smaller models may have only 21. Each is tuned to successive notes of the raga scale giving a range of over four octaves. While the swaramandal has only one string for each pitch, the santur had three. Because the tone of the former is produced by plucking, the sound can be long lasting but may be stopped by placing the hand on those strings not desired in order to allow melodic tones to sound through. The right hand can set all strings in vibration by simply moving the fingers across them lightly while the left singles out particular notes to produce melody. In a vocal program, the artist may accompany himself by simply strumming lightly to produce a continuous sound to blend with that of the tambura or in place of the tambura. The resulting musical effect not only provides a pleasing background to the performance but also gives the vocalist the sense of being surrounded with raga and drone. Punjabi singers make the most use of the swaramandal but others are also adapting it for their purposes.

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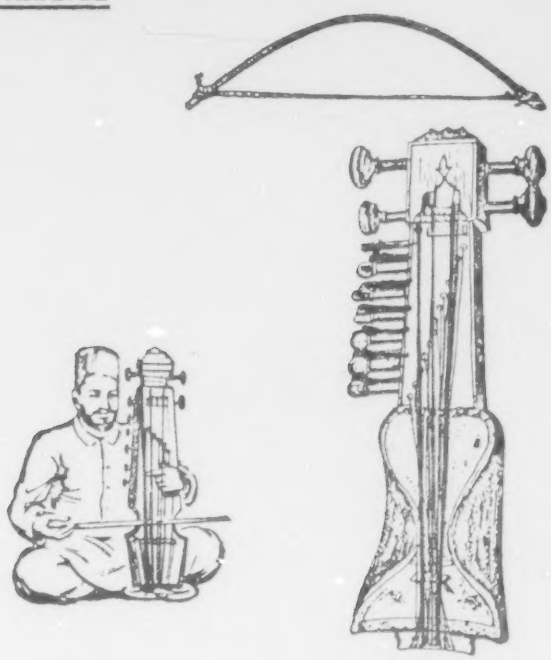
[1]Sachs, p. 257

The tone of the swaramandal is delicate and beautiful (Tape II, Side 1, Item 11.) and is suitable for either solo or accompaniment. The average model is small enough to hold upright in the lap in a slightly oblique position. If viewed both musically and practically, the swaramandal offers a greater variety of possibilities than the santoor which is also found in concert ensembles in North India.

BOWED STRINGS

SARANGI



Next to the Western violin, the sarangi (Slide 12) is the most commonly used bowed string instrument found in Indian classical music. Its use is many-fold varying from the "echo" accompaniment in vocal recitals to the melodic patterns in Kathak Dance accompaniment and finally in the 20th century as a classical solo instrument in its own right.

The name sarangi occurs in treatises from the 12th and 13th centuries but its main use was probably that of a folk instrument played by common people. No record has been found to date of its use in the Mughal courts but in the 17th and 18th centuries it did appear in the regional courts. A bronze figure of a sarangi player stands in the foyer to the palace of the Maharaja Sayajirao of Baroda, a court noted for its musical activities. The warm tone of the sarangi had considerable appeal to musicians so it is not surprising that it found its way into the classical ensemble.

The social status of both the instrument and its players suffered because of the use of the sarangi to accompany the nautch dance, a degenerate form of Kathak. However by the mid-20th century, the sarangi had become well-established in classical music accompaniments and now in recent years a controversy has arisen as to whether it should be replaced by the harmonium (small reed organ-type instrument). The arguments against the sarangi reveal some of its musical difficulties: (1) the tone is too delicate for male voices; (2) too much time is needed to tune the 35 or 40 sympathetic wires to the raga scale; (3) a change of raga in the middle of a radio program where time is counted in seconds is not possible. The alternatives being tried by some contemporary classical singers are the harmonium and the dilruba. Nevertheless many traditionalists adhere to the use of the sarangi as the most suitable since it has none of the mechnical and musical drawbacks of the keyboard instrument. The tone of the sarangi might be compared to that of a viola played without vibrato.

The sarangi is a short sturdy instrument about two feet in length carved from a single block of wood. The body is pinched in at the sides to facilitate bowing. The peg box is sometimes left open and the neck is almost as wide as the body which is covered with parchment with a bridge located in the

middle. Four tuning pegs serve for the three heavy gut strings and a possible fourth string of brass for the drone.

When being played, the sarangi is held in upright position resting in the lap of the player who uses a heavy short horsehair bow. The left hand does not press the strings against the neck as in other instruments but the finger nail presses against the side of the string. The sympathetic wires lies underneath and to the right of the main strings and are tuned to the raga scale; small pegs for these lie along the side of the neck.

The sarangi cannot produce the fast figuration found in the tans but is well-suited to the slower portions of an instrumental composition. It may have been prevalent in South India at one time but for at least the last 150 years its part in a vocal ensemble has been taken over by the more flexible Western violin. (Tape II Side 1, Item 8)

Mention should be made as to how the sarangi or violin follows a singer. The instrumentalist imitates the melody of the soloist slightly later. This is not disturbing because the string player is fully aware of the raga and all of its rules and can frequently anticipate which notes the solo will perform next. If the singer should stop for a time, the string player will continue in strict rhythm until the soloist commences again and then return to following as before.

DILRUBA

The dilruba (Slide 13-14) is a North Indian bowed string instrument created from the neck of a sitar and the body of a sarangi. Possibly invented to overcome some of the

problems of the sarangi, it has achieved increasing popularity since its advent perhaps around 1850 or 1875. At any rate the dilruba arrived after the sitar acquired sympathetic wires and movable frets since both of these may be found on this instrument also.

The tone is plaintive and has a singing quality. Some Northern vocalists prefer it to the sarangi and it certainly seems to belong more to Indian musical performance for accompaniment than the Western harmonium. The dilruba has gained considerable popularity in Maharashtra, Uttar Pradesh and the Punjab. Nevertheless tradition-oriented musicians still feel that the sarangi is more capable of imitating the rich expressiveness of the numan voice.

The neck of the dilruba has some 18 or 19 arched movable frets tied to the stem of the instrument with pieces of gut or plastic. This facilitates adjustment of tuning from one raga to the next. The player can quickly slide a fret to the proper position for the desired pitches. The bridge is placed in the middle of the skin-covered body and all wires pass over or through this bridge. Of the four main strings, the one furtherest to the left is the principle one for playing. The first two strings on the player's left are of steel and the second two of brass. About 20 sympathetic wires are fastened to a series of small pegs along the right side of the neck. No need exists for chikari strings as on plucked string instruments.

Pitch is formed by the fingers of the left hand, guided by the frets. Unlike the sitar, dilruba strings may not be deflected sideways to produce ornaments.

The dilruba is held in an upright position resting on the thigh of the player. The bow is like that used for the

sarangi. As an instrument in the All India Radio Orchestra (Vadya Vrinda) (Tape III, Side 2, Item 8.), the dilruba makes a good contribution to the string section. As a solo instrument its tone bears something of a gentle echo and has considerable appeal. (Tape II, Side 1, Item 9.)

TARSHENAI

Among the instruments of 20th century origin used in the classical tradition is the tarshenai (Slide 24). This is not a wind instrument as "shenai" would indicate nor does it sound like a string instrument as its appearance would suggest. The tone is very similar to that of the shenai but it is produced in the same manner as that of the dilruba.

Shenai players have not been as prevalent since the demise of the courts and their ceremonial music programs which retained these musicians for both court and temple functions. The shenai is a difficult instrument to play well as will be shown later and few young people in this age have the patience to learn. To supply the need in Indian orchestras, especially All India Radio, another hybrid instrument, the tarshenai, was developed. A horn, perhaps six inches in diameter was inserted into the right side of the sound post of the dilruba with the bell turned outward. This changed the tone to sound similar to the shenai although one plays the tarshenai with the same technique as the dilruba. The tarshenai is somewhat smaller than the dilruba but has the same accountrements.

True, the tarshenai cannot produce the fine nuances of the great artist Bismillah Khan, yet in a 35-piece ensemble these would rarely be heard. Its volume can easily be

controlled to match that of other instruments. (Tape II, Side 1, Item 10.)

VIOLIN

The European violin was adopted by South Indian musicians early in the 19th century. Violins had been brought to India by the British, French and others for Western type orchestras, ensembles in hotels and clubs and for personal solo use. The pleasing tone and flexibility of the violin made it highly desirable for use in Indian classical music. All the ornaments and fine shadings of pitch could be delicately produced on this instrument.

However, Indians neither tune nor play the instrument as in the West. Strings use three tonic tones and a fifth much the same as the other Indian strings are tuned. Very little if any vibrato is employed because this would not be compatible to producing ornaments in the Indian sense.

Some authorities believe that the violin existed in India centuries before it appeared in Europe in the form of the rebec and fiddle. Ancient Sanskrit writings refer to a bowed vina. (Vina was a term applied to many types of string instruments.) The most convincing evidence of the existence of an early Indian violin lies in the sculptured replicas found on temples. The Chidambaram example (Slide 56) resembles the European violin in shape rather than the later sarangi of Indian origin. This small violin, on a section of the temple dating from the 9th century, is carved from hard granite and protected from weather by a ledge directly above it.

As compared to Western violins this ancient instrument seems smaller, appears to have three main strings with possibly

one drone on the left side and is played with a short heavy straight bow. The bridge seems to be quite high on the body but again this is open to question. The instrument is held in much the same manner as the Indian holds the Western violin today: the body against the player's chest and the nut end downward. The body appears to be quite flat; it may have been carved from one piece of wood but not like the sarangi which came some 400 years later. (Slide 15) While some sculptured instruments appear quite clumsy, this one gives an impression of grace and delicacy. In the sculpture the violinist is shown with a singer who holds small cup-like cymbals.

For practical purposes, whatever this ancient instrument may have been, it was not developed. Historically, preference seems to have been given the vina types. However, since singing was preferred to instrumental music, possibly not so much attention was given to the early instruments other than the vina, which had emerged into its present shape by this time and was so closely associated with the gods.

The rebec and the fiddle both of which have Oriental origins are the instruments which led to the inventions of the European violin in the early 19th century. This violin was then imported into India and even today Western violins are made abroad with only an occasional one created by some ingenious local craftsman. While used primarily in the South for Karnatic music, Indian music colleges are now teaching violin. A small following among North Indian musicians is growing, for example Bismillah Khan used violin with shenai on one of his recordings. (Tape I, Side 2, Item 4; Tape 1, Side II, Item 6.)

WIND INSTRUMENTS

FLUTE

Probably the oldest melodic instrument known to man is the flute which was an important means of producing music for all early peoples. Aryans used it as a sort of drone before the tambura came into being and this is indicated in ancient texts. As an instrument for classical music (sacred), the flute was popularized by the Gandharvas. In Sarngedeva's time (13th century) flutes were used to accompany vocal performance and were constructed to sound in the middle register of the human voice which would be represented by the middle C of Western music.[1]

Unlike other Indian wind instruments the flute has been associated with rligious music from the earliest times. Its use has covered the whole gamut of activities from the folk to the sacred classical. The god Krishna is pictured playing the flute with which he charmed the gopis and produced all sorts of magical results. The flute has been useful in experimentation with pure intervalic pitches when establishing tonal relationships of developing ragas. As an indicator of absolute pitch in a system which has never had fixed pitch, the flute is most useful in the tuning of string instruments. The flute has religious connotation as a symbol of fertility and rebirth. Flute music has its place in temple ritual, dance concerts, vocal accompaniments and as a solo concert instrument in its own right. In the past Brahmins might play a flute but not the other winds instruments which were relegated to low caste people. During the centuries of elaborate court life both Hindu and Mughal rulers encouraged flute playing. The position of dignity held by the flute is shared only with the vina and mridangam. Flutes may be seen in the Buddhist carvings at Sanchi and Amaravati dating from

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[1] Gandharvas are heavenly singers mentioned in the sacred literature of India.

the 12th century A.D.; in the caves paintings of Ajanta and Ellora played by celestial beings.

Over the centuries of Indian history flutes have been referred to by a variety of names, bansuri, venu, vamshi (Sanskrit); kizhal (Arabic), murali (folk), tunava (Vedic), nai (Arabic-Persian), turai (ancient copper flute), alguza -- pair of flutes played by one person, one flute providing the drone.

Flutes are made out of a variety of materials but the form is always about the same, perhaps more or less ornamented: bamboo, ivory, ebony, cedar, or metal. Temple sculpture shows numerous types of flute, some having quite a large bore with heavy-looking ornamented bands. Each of these materials gives a particular tonal quality to the instrument. Pitch is a matter of the length and diameter of the bore and the placement of the holes. Indian flutes have no keys and are simple pipes of different sizes varying from eight inches to 2½ feet with some six to eight finger holes. Concert flutes usually sound one octave higher than the human voice. However, in a flute recital an artist may use two or more flutes of different sizes and registers. (Slides 20-21)

Tone is produced in the transverse flute by blowing obliquely across the sharp edge of the mouth hole which is located near the closed upper end of the instrument. On vertical models a small slit exists in the shaped upper end which terminates in a sort of mouthpiece. Holes in either model are placed in a straight line down tne side of the hollow tube. The second octave is produced by "over-blowing" and the third by cross fingering. The production of micro-tonal alterations and ornaments is effected by the partial opening and closing of the finger holes. Other more intricate ornaments require cross fingering. The total range of any one flute is usually 2½ octaves. (Tape II, Side 2, Item 1,2.)

SHENAI

Oboe-type double-reed instruments are found in the Middle East as well as the Far East. The Chinese claim the ancient oboe originated in India. The lamas of Tibet believe the shenai to be a sacred instrument with a sound that imitates the voice of the Indian galatingga bird.[1] The Persians use the instrument under the name of surnai.

Because its tone has great carrying power, the shenai has been looked upon as an open air instrument but during the 20th century its use has been extended to the concert stage and recording studio in a highly successful manner.

The shenai is made from a wooden tube, often blackwood, having a slightly conical bore flaring into a small brass bell at the lower end. The upper end has a small metal tube-like mouthpiece over which is fitted the double reed (pala grass from Uttar Pradesh). Spare reeds and a long metal or ivory needle are tied to the neck with loose strings for quick accessibility. Shenai reeds present something of a problem for the player because they "wilt" quite quickly and have to be changed during performance. Usually eight or nine holes are arranged in vertical order with the upper seven used for playing. The lower ones regulate pitch by stopping either or both with wax.

From this description one might tend to believe that the shenai is quite limited in range and flexibility but this is not the case. The artist can control pitch and expression with the lips and tongue. Ornaments and the finest microtonal shadings can be produced by the manner in which the fingers

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[1]Curt Sachs, The History of Musical Instruments (New York: W.W. Norton & Co., Inc., 1940), pp. 212-213.

open and close the holes. The shenai in the hands of a fine player is a very sensitive instrument, capable of expressing the many demands of Indian classical music in an exceptionally beautiful rendition of raga development. However, the proficiency demanded to accomplish this requires perfection in coordination of breath pressure and finger action. The instrument has no keys -- nor would this be desirable -- as does the Western oboe. (Slides 22-23)

Shenais used for the drone are a little different and are called srutis. These have only two or three holes which are wholly or partially stopped with wax in order to achieve the desired pitch. (Tape II, Side 2, Item 3)

THE USE OF THE SHENAI

Shenai music is considered the most auspicious type and no important event should begin without first being introduced with its strains. According to procedures at the Emperor Akbar's Court, a little before dawn the shenais began to play, quietly at first so as to awaken the court gnetly. Shortly after sunrise the shenais continued with a prelude, somewhat louder and accompanied by cymbals. A little later the brass and nafirs (high-pitch shenais) joined in. An hour later all instruments including brass and the large naqara drums played together raising "the auspicious strain."[1] (Slides 162-164)

The use of shenais and drums for court ceremonial music did not originate with Akbar but had existed in Hindu courts for centuries. Akbar had his court functions organized into 36 kar khannas (departments) and one of these, the Guni

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[1]Abu'l Fazl, Ain-i-Akbari (Tr. H. Blockman, Calcutta: Royal Asiatic Society, 1927), pp. 52-53.

Jan Khanna, was responsible for music and entertainment. However, musicians who played only in military processions were classed as foot soldiers. Furthermore, Akbar ordered all subsidiary regional courts to follow the pattern of procedures established by the imperial court and he sent emmissaries to see that this was done. Therefore the musical pattern used by Akbar was duplicated on a smaller scale in nearly all of the courts of North India and was more or less retained until the final demise of the courts after Independence.[1]

Small ensembles naubat khannas,[2] were used at set periods through-out the day and these might number only eight or nine selected players and employ the small naqara drums. In the Jaipur Court the schedule included one hour of music at 6:00 a.m., 12:00 noon, 3:00 p.m. and six p.m. In Akbar's time the beginning of the day was considered to be midnight and so the naqara khanna played at 9:00 in the evening and again at midnight. When Akbar left the court or returned, a somewhat larger ensemble including brass played from the top of the second gate leading into the palace compound. Thus everyone knew when the Emperor left or returned and the Emperor was accorded the proper respect by his musicians. Shenai music played within the court was based on classical ragas and treated the same way as all performance in this idiom. A lead shenai did the solo line with alternate

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[1]Slides of North Indian Courts that were centers of music prior to Independence include Fatepur Sikri, Agra, Udaipur, Jaipur, Mysore and Baroda: 169 - 266.

[2]"Naubat" means 9 performers: 2 shenais, 2 naqaras, 1 jhanj (cymbals), 1 karna (curved trumpet), 1 drum, 1 conductor, 1 attendant. Name does not always imply this instrumentation. Raja Sir S.M. Tagore in his Universal History of Music (Chowkhamba Sanskrit Studies, Vol. XXXI, Varnasi: (1896) 1963) claims the naubat, an outdoor band, was invented by Alexander the Great and was favored by Muslim courts and Hindu temples as well. This is supported by Henry George Farmer, A History of Arabian Music, (London: Luzac & Co. 1929, 1967).

shenais taking over from time to time while reeds were adjusted or changed. Drone shenais had to sound continuously without break so more than one of these was needed. The technique of playing in the classical style was much subdued compared to that for ceremonial occasions. Small naqara drums were used for rhythm along with possibly one of the long heavy trumpets for rhythmic accents. (Slide 165 - 168)

Lieutenant-Colonel James Todd in his Annals of Rajasthan[1] describes a small band of musicians whose only instrument was the shenai. These strains "wafted from the lofty terrace of the palace in the silence of the night produced a sensation of delight." In addition he mentions that it was "indecorous" to be a performer showing that wind instruments other than the flute were played primarily by low cast individuals in the past. (Tape III, Side 2, Item 6.)

NAGASWARAM

In South India, the Nagaswaram is the counterpart of the North Indian shenai. Primarily associated with temple music, the nagaswaram leads processions of the deities and is used inside the temple for early morning pujas at 4:00 or 5:00 a.m. and in the early "evening" at 4:00 p.m. Nagaswaram concerts beginning around 7:00 p.m. are held in temple mandapas or outdoor terraces as features of special festivals. Large temples retain a nagaswaram troup or band in their regular employ while smaller temples hire these musicians only for special occasions. During a significantly important festival season like that occurring in mid-January good nagaswaram artists will have solo concerts nearly every

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[1] James Todd, Annals of Rajasthan (London: Oxford University Press, 1920).

night, moving from one temple to another.

At Chidambaram when the "Kar Festival" takes place the temple cart is decorated to represent one of the pyramidal gopurams some 25 or 30 feet high. The Kar procession begins about 10:00 p.m. Nagaswaram players walk -- sometime with movements almost like a dance -- in front of the cart which is moved slowly by some eight to twelve men. Brilliantly lighted, the sight of this monstrous structure is fantastic but so is the loud nagaswaram playing complete with improvised variations. Creating an atmosphere of excitement and awe this huge tower moves through the main street near the temple compound. The classical idiom prevails in all these performances based on raga-kriti development.

The nagaswaram resembles the shenai except that it is a larger instrument typically from two to two and one-half feet in length. Both are double reed instruments with the same sort of mouth piece constructed on the same principle. The nagaswaram has 12 holes with five at the bottom which can be stopped with wax as needed. Micro-tones and semi-tones are not produced by the partial closing and opening of the finger holes as on the flute but by adjusting the pressure of the air-flow into the tube. This technique is very difficult to master. Fingering is the same as the flute and likewise so is the 2½ octave range.

Nagaswaram bands are cometimes referred to as the "Tanjore Band" and consist of:

A principle nagaswaram player;

An ottu or drone (same appearance as a nagaswaram but slightly longer with four or five holes near the bottom);

A tavil drummer;

Cymbal player who counts the tala.

Sometimes additional nagaswaram and tavil players are included.

Nagaswaram playing is the monopoly of certain castes in South India and these have maintained a continuous tradition for centuries. These musicians in temples and palaces hold hereditary appointments and in many cases were given land for their services.

While the nagaswaram is an oboe-type instrument, its sound cannot be compared to any Western wind instrument. Its capabilities represent a wide variety of ornaments as it "bubbles" and "gurgles" in an expression of joyful celebration Its high shrill tones always seem to remain within the scope of what the ear can enjoy unless one is too near the player. (Tape II, Side 2, Item 4.) (Slide 34)

PERCUSSION INSTRUMENTS

MRIDANGAM

The drum used for classical music in the South is the mridangam where excellent performers on this barrel-shaped drum abound. The mridangam is the most ancient of all Indian classical drums and the one most closely associated with the Hindu religion. The Puranas[1] credit Brahma with the invention of the mridrangam which was designed to serve as the accompaniment to Mahadeva's dramatic

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[1]The Puranas are a collection of 18 stories designed to illustrate Vedic truths. The oldest may date as far back as the 4th or 5th century B.C. but additions have continued over the centuries. Some writersbelieve they are much older. Their present form probably comes from the 4th or 5th century A.D.

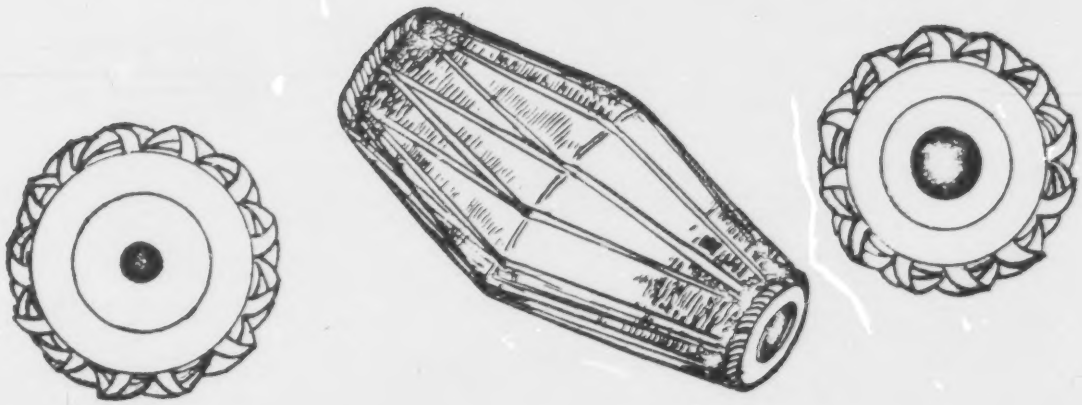
dance celebrating his victory over the demon, Tripurasura. Ganesh, the elephant god, was the first to play this drum and temple sculpture supports this association.

The name, mridangam, means clay body and originally this drum was molded out of clay in the shape of a barrel tapered at both ends. In more recent times a solid piece of jackwood or redwood was hollowed out to about 3/4ths of an inch in thickness to form the barrel. Modern mridangams are mostly of wood. Skin heads are fastened to braided leather hoops and tightened by leather thongs or straps which extend across the length of the barrel to both heads.

The left-hand head is usually plain (may have a small black circle) and measures about eight inches in diameter. The right-hand head is about six and a half inches across. A solid black circle made of iron filings mixed with rice paste is pressed on the head to give it a "ring". The heads may be tuned by pounding the outer edge of the rim with a smooth stone or by tightening the straps. Further pitch alteration may be had by inserting small blocks of wood between the thongs and the body of the drum. Generally the two ends are tuned an octave apart, the left hand one being the lower in pitch. The interval of a fourth or fifth above can be used also for the right hand head.

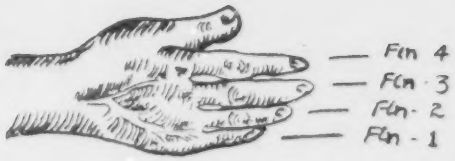
Another interesting feature of Indian classical drum heads is the use of composite skins. One or two overlapping circles from different hides such as sheep and cal. are glued together forming the mitu (outer circle) and chapu (inner circle). The outer ring along with the black paste give harmonic over-tones which provide a distinctive character and tone.

The Mridangam



Left Hand Head

Right Hand Head



The different sections of the drum head have significance because drum syllables indicate which fingers are to be used for each stroke on a given part of the head. For this purpose the head is divided into the outer rim, the inside white circle and the black circle. Each syllable has its specific meaning, e.g.

Tha - left hand, four fingers on the black circle;

The - right hand, center and ring finger on the black circle with the other fingers held away.

For general playing both hand are used, each on the appropriate head. Strokes include the flat of the hand, the finger tips and the heel of the palm. Jatis (combinations of bols) are learned vocally then practiced on a dummy until

perfected before using a drum. Fingers are referred to by numbers other than those used when learning Western instruments. (See diagram.) While playing, the mridangam is usually wrapped in a heavy or padded cloth so the thongs will not cut the folded legs of the player as he holds the instrument across his lap.

The origin of the dark circle on the drum head seems to have had other than musical significance.[1] The code of sacrifices indicated in the Atharva Veda said that blood or red color could be painted on the head as a sacrifice. Later agricultural offerings were accepted. The Chamar women of South India mixed a paste of rice with saffron, bettel leaf and betel nut and put this on the skin head along with one or more coins for worship of Mother Earth. From this practice may have come the use of iron filings, which make the paste black, instead of coins. At any rate this process shows the very close association of drumming with religious ritual.

The mridangam is capable of producing seven distinct musical pitchs varying in timbre. At the beginning of a concert a paste of water, ashes and rice is temporarily fixed on the center of the left hand head so adjusted that the note given is exactly an octave below that of the right hand end. At the end of the concert the head is scraped clean. (Slides 29-30)

Both vocal and instrumental classical music of South India are accompanied by mridangam. Drum solos in these concerts reveal the highly developed state of drumming found

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[1]Curt Sachs, History of Musical Instruments (New York: W.W. Norton and Co., Inc., 1940), p. 155.

in India through the use of a precise system of drum syllables or bols. Two distinct styles of playing are common in the South. In one the player follows the principle artist so closely that the melody cannot be separated from its rhythmic counterpart. In the other style, the drummer does not attempt to follow melodic patterns but introduces intricate cross rhythms which emphasize the character of the particular tala being played.

In classical recitals, mridangam solos usually occur in long compositions and are introduced after the elaboration of the pallavi[1] or near the end of a piece where considerable improvisation has been taking place. Here the mridangam will use the tala of the pallavi section and give attention to the shape of the melody of this piece. (Tape II, Side 2, Item 7.)

TABLA

India has a far greater number of drums than any other country in the world including the whole continent of Africa. The art of drumming has reached greater intricacy in the Indian subcontinent

[1]Pallavi is a term used for the main theme of a raga or kriti in a classical composition. Pallavi also means a type of composition in its own right, one in which considerable elaboration may be found. (Tape III, Side 2, Item 1.)

than in any other place in the world. Philosophical meanings have been associated with this art through Shiva-Nataraj who in sculptured form holds the small damaru drum in one of his four hands. Drumming represents the vibratory action of the universe ever to the movement of the atom. When Shiva dances to the beat of the drum, the whole world trembles with joy and the sound of the drums is felt in the heart-beat of each human being. And thus the artist performing on the tabla expresses the wonder and joy of universal creation as his fingers re-iterate the pulses that make day and night, the seasons of the year and the growth of trees and flowers. The sound of the drum brings him close to natural reality with which he becomes attuned.

Only two of the hundreds of Indian drums are used in Hindusthani classical music, the already described pakhawaj and the tabla. Of the two, the pair of drums called tabla are the most commonly used. Their development probably began with the growth of kheyel style since dhrupad used the pakhawaj. However, a delightful old anecdote gives one version of the origin of this pair of drums.

There once lived an Indian king who despised the sound of the popular pakhawaj. He asked his drummer repeatedly to destroy this raucous-sounding instrument. But the drummer loved his pakhawaj and simply could not bring himself to part with his much-loved drum. One day when the drummer was performing before his ruler, the king struck the drum in the middle with his sword cutting it in two with full expectation that this blow would put an end to the evil-sounding drum. But instead the drum, now in two pieces, kept on sounding just the same and the tabla was born. In spite of this fanciful tale the two drums actually do fulfill the function performed by two heads of barrel type drums.

Historically, the invention of the tabla is attributed to the Persian musician Amir Khusru of the 13th century court of Alauddin Khilji in Delhi. The name tabla was probably derived from the Arabic tabl, a general term for small and medium sized drums in Arabic countries.[1] The smaller drum is called the dayan or dagga and the larger, bayan. The term tabla also applies to the small drum alone which is made from a hollowed out block of wood. The bayan or left-hand drum is made of copper or other metal and has a head about twice the size of the smaller tabla. The skin heads of both drums are stretched over the top and fasten to braided leather hoops with thongs which extend over the sides of the body to a small leather ring at the base. The tabla uses cylindrical tuning blocks between the thongs and the body of the drum and these can also be used on the bayan, if desired. By pushing the blocks up or down with a specially-shaped small hammer, the pitch of the head may be lowered or raised. The two drums are usually made to sound an octave apart but the interval of a fourth or fifth above the bayan for the tabla may also be used.

On the head of the bayan a black circle of metal filings and rice paste is place off center while the same sort of patch is glued to the center of the tabla head. The pitch of the bayan head can be varied by pressing the heel of the palm of the hand on the plain surface while stroking with the fingers the black circle and its surrounding area. The flat of the hand is not used in the technique of playing these drums as in the pakhawaj. (Slides 26-27)

Three areas for strokes are represented on the composite heads of these drums: the double-skinned rim, the single skin

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[1]Henry George Farmer, A History of Arabian Music to the XIIIth Century (London: Luzon & Co., Ltd., 1929, 1967), pp. 206-210.

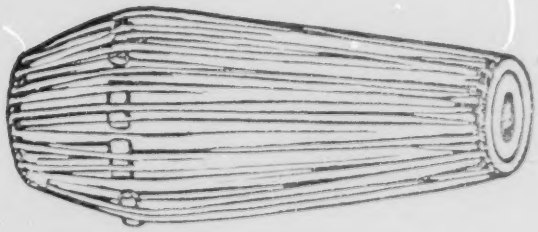
area and the black circle. The second, third and fourth fingers are the ones used for individual strokes. A system of mnemonics, called bols, indicates which fingers are to be employed on a particular portion of the drum head. Each stroke has its own bol and these differ mostly in loudness and timbre. In general the sound of the table pair is softer and more flexible than that of the barrel-type drums. (Tape II, Side 2, Item 5.)

Names for the different parts of the drum seem to differ according to geographical area. Some that seem to be in common use are given:

Head - girwa or puri (pudi)
Leather hoop - gajra
Double leather border circle - got
White area between border and black cirlce - maiden
Black circle - siyahi
Thongs or straps - badh or wadi
Cylindrical blocks - addu or gatta

Both tabla and bayan rest on ring-shaped cushions while being place and the heads are slightly tilted outward.

PAKHAWAJ



The mridangam of North India is known today as the pakhawaj. The two drums look so much alike that they are frequently confused one with the other and some writings ignore the name pakhawaj completely and use only the term "mridangam." In pre-Muslin times it is quite true that only one barrel-type drum prevailed through-out the sub-

continent. The name "pakhawaj" seems to have originated during the Mughal period from an Arabic term "awaj" which refers to two kettle drums joined back to back.

The main difference in the two barrel drums lies in the technique of playing, the mridangam following the South Indian pattern of drumming and the pakhawaj that of the North. However, some minor structural differences may be observed on some models. The shape of the wooden barrel of the pakhawaj has an off-center bulge making the right hand section longer and its head smaller than the left hand one. Tuning blocks may be used near the larger portion of the barrel for tuning the right hand head in particular. While the distribution of parts on the left head is about the same as the mridangam, the right head is more like the tabla. (Slide 28)

Another difference is the use of the flat of the hand in playing the left head of the pakhawaj, while the right head uses bols (syllables) like those of the tabla along with North Indian talas.

For accompanying, the pakhawaj is used primarily with dhrupad and dhamar styles which were popular in the courts of the 16th and 17th centuries but may be still be heard on occasion today. This is also the preferred drum for accompanying such instruments as the bin, surshringar and surbahar when these string instruments perform the older traditional styles just mentioned.

The pakhawaj is the basic drum for Kathak dance which had a high point in its development in the Northern Mughal courts at the height of their power. Its tone while much the same as the mridangam, differs according to the musical style with which it is played, sometimes having a

louder and more brilliant sound. (Tape II, Side 2, Item 6.)

GHATAM

The South Indian ghatam not only looks like a big red clay pot but actually is one. Of very ancient origin, this instrument is mentioned in the Ramayana (Slide 31.) In size it may be some 14-18 inches in diameter with a small mouth opening perhaps only three inches across. Round in shape with no base, it is held usually with the mouth pressed against the body of the player as he sits cross-legged. The ghatam is played with two hands, the heel of the palm and all ten fingers including finger nails.

As a classical instrument, the ghatam is used with the mridangam. When drum solos are inserted in longer compositions, interplay between mridangam and ghatam add an exciting interlude in a vocal or instrumental program.

The resonant sound of the ghatam is due to iron filings being mixed with the red clay before baking the pot. While the instrument is generally red in color, black areas show at the spots most played. Strokes may be placed near the neck, on the round body or on the bottom for considerable tonal variety. The playing position can be varied during a concert to give even more tonal color.

Considerable speed is possible on the ghatam and its simplicity makes it a very practical instrument. Pitch is built in at the time of making and ghatam players own several of these in a variety of pitches. When accompanying, they select the ghatam with the pitch that matches the Sa or Pa of the solo performer.

CHAPTER III

The Main Schools of the Classical Dance

Introduction

Indian dance like the other performing arts stems from the vedic rites. Dancing girls, and sometimes men, participated in such ceremonies as sacrifices to the gods, the consecration of kings and royal marriages. Later ages saw the dance as part of temple worship with dancers attached to the temples.

Shiva Nataraj is the god of the dance and according to legend gave his famous Nadanta Dance in the forest of Tillai, now Chidambaram, where stands the temple in his honor. The legend claims that a group of heretic rishis were visited by Shiva dressed as a mendicant accompanied by Vishnu disguised as the mendicant's wife. Their intent was to convert the rishis but the heretics became frightened and created a huge fire from which came all sorts of wild beasts and animals. Shiva destroyed these one by one; he wrapped the serpent around his neck and crushed the black dwarf under his foot. Upon seeing all this, the heretic rishis bowed to Shiva.

From this ancient legend comes the basis for the well-known Indian bronze, "The Dancing Shiva." (Slide 88) Shiva as the Lord Nataraj stands poised on one foot in a circle of flame that springs from a lotus petal. His flowing hair represents the sacred river Ganges. Wrapped around his neck is the wreathing cobra. In his right ear he wears a man's earring and in the left a woman's. The upper part of his body is adorned with necklaces, armlets and other jeweled ornaments. The sacred thread is over one shoulder and tight breeches complete his attire. Four arms represent the manifold powers of Shiva. In one hand he holds a little flame which symbolizes the destruction of evil; in another a small drum represents the vibratory

movement of the universe; another hand points to the raised foot, a symbol of release from earthly attachment; the fourth directs the eye to the dwarf under his foot showing control over petty annoyance. The Lord Nataraj diffuses his power into both mind and matter to make all things dance in tune with the cosmic energy of the universe.

The subject matter of dance dramas has been drawn from the Mahabharata, the Puranas and the Ramayana. The picturing of religious stories requires an intricate set of postures, hand movements and foot patterns. From vedic times to the age of Bharata Muni (c. 2nd cent. A.D.) the dance developed a set of performance rules governing its practice which have prevailed with small modifications up to the present time. This code specifies not only all the movements of the dance but the music which accompanies it

One remarkable aspect of classical dance today is its religious orientation that has been retained even though the dance has moved from the temple to the concert stage. A certain air of detachment accrues to the best artists who have mastered both the technique and the spirit of the classical forms. The great dancer, as in the case of all artists, says something over and above what the simple material aspects represent.

The dance of Shiva has two aspects, Tandava and Lasya and these still prevail in the classical dances of today. Lasya is the less active or feminine aspect and Tandava the masculine vigorous type revealing fast changing postures and intricate foot work. Lasya, on the other hand concentrates on abhinaya, the more emotional and expressive features.

Classical dance as outlined in the Natyashastra includes nritta or pure dance; nritya or expressive dance containing abstract emotional meanings; natya, drama. All of the dances described here contain these three aspects of the art in varying degrees. These points also serve as a sort of yardstick for measuring whether a form really meets the qualifications of true classical dance. Since some folk dances are quite highly developed, discrimination is sometimes difficult.

Perhaps six other points to be observed in classical forms can further illucidate the differences between folk and classical idioms. Classical dances have well defined rules for:

1. Body postures (karanas)
2. Arm and leg movements (angik)
3. Hand gestures (mudras) (hastas)
4. Eye movements and eyebrows (part of angik)
5. Coordination with melodic and rhythmic elements of the accompaniment, inclusive of song text.
6. Foot work: flat or with the heel, ankle bells.

These elements provide the observer with a guide as to what is significant when following a performance. Free improvisation also has its place in the finished performance but this too, uses the above when creating elaborations on the basic theme of a given dance. These same characteristics are those which readily distinguish Indian dance from Western ballet. Furthermore, each dance has a proper and acceptable costume which is designed to best reveal its beauty.

During the Buddhist and Epic periods, Dance became a normal court function, but later acquired a more important office as part of temple worship to please the gods. For

centuries classical dancers were attached to temples and additional performers were engaged for large festival celebrations (e.g. the "Big Temple" in Tanjore City has an inscription describing some 400 dancers imported for a particular celebration).

In North India after the Mughal invasions and particularly from the 16th century onward, the courts hired dancers as well as musicians and artists. Many temple dancers were drawn into the courts and the orientation of the performances became more secular in character. Only after the beginning of the 20th century did the dance gradually move to the concert stage. Since Independence in 1947, many courts could no longer afford the luxury of maintaining their own performers. Today with the complete demise legally of the court tradition (1971), the concert stage is the main source of support for the classical dances of India.

Among the early texts on dance is the great classic of Bharata-Muni, the Natyashastra (2nd century A.D.). This treatise is the most complete for all the classical performing arts and is the most frequently drawn upon by subsequent authors. After Bharata, the next work of record is the Abhinaya Darpana (The Mirror of Gesture c. 6th century A.D.) of Nandikeshvara; about the same time is another writer of dance, Vishnudharmottara[1]; in the 8th century is Agnipurana. The Sangit Ratnakara of Sarngedeva (12th century) is primarily concerned with music but includes dance as a closely allied art. From the 13th century onwards, a whole series of regional writings describing classical dance were composed and practically every dance has its own text with rules of performance. Among the later treatises are the

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[1]Projesh Banerji, Dance of India (Allahabad: Kitabistan, 1942, 1956), p. 20.

Natyashastra Sangraha, the Sangitadamodara of Raghunatha (17th century), and the Balamabharata (c. 18th century in Kerala). Many other treatises along with those in manuscript form support the significance of dance through the centuries. Some of these works show the adherence to basic rules that are recorded first in the Natyashastra.[1] The rather strict adherence to the basic principles of classical dance may indicate that special meanings are couched in these forms, meanings which may not be understood today. Or this may indicate some relationship to tantric practices. One thing is obvious, strict care in the execution of detail is characteristic of all the classical forms.

Further documentation of classical dance may be seen in the sculptured poses (karanas) found on temple pillars, walls and entrances. These stand in witness to the place of dance in temple worship and may be looked upon as frozen movement, a passing moment in the flow of dance rhythm as one posture moves into the next. The karanas are the pillars of Indian dance and give form to its controlled structure never allowing the gross or the sloppy in execution to enter the beautiful and the precise.

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1 For a comparative analysis of treatises, see K. Vatsayan, Classical Indian Dance in Literature and the Arts (New Delhi: Sangeet Natak Akademi, 1968) from p. 41 on.

Bharata Natyam

The name Bharata Natyam today covers those forms of classical dance found in Tamil-speaking South India. Included are Dasi Attam or Sadir Natya (the original form), the dance dramas of the Bhagavatha Mela Nayaka and Kurvangi, a dance by small groups of women.[1] Some authorities include Kuchipudi of Andhra Pradesh because of its obvious similarities to Bharata Natyam.[2]

The Natyshastra gives the basic rules for all classical dance and some people believe that Bharata Natyam most closely follows these. However, this ancient treatise leaves room for imaginative development. Diverse environments and regional mores have imprinted their own unique characteristics on classical dance and thus several different expressions exist today using regional names and terminology.[3]

Bharata Natyam requires that the dancer have an understanding of music and poetry as well as drama. Since its characters are drawn from the Mahabharata, Ramayana and Puranas, the dancer must perceive how to portray human emotions in their sublimated form. The religious aspect of the dance has been emphasized through the centuries and its earlier development took place in the temples.

The period when the dance reached its highest form was probably during those centuries when it existed as a

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[1] Generally Bharata Natyam is performed by women but men may participate, especially today.

[2] Mohan Khokar, "Natya," Classical and Folk Dances of India (Bombay: Marg Publication, 1963), p. 27.

[3] Rukmani Devi, "The Spiritual Background of Bharata Natyam," The Classical and Folk Dances of India (Bombay: Marg Publications, 1963), p. 5.

form of temple worship. The tradition of the deva-dasis (women dancers as servants of God) was based on a caste of professional temple dancers. The practice was carefully regulated by both temple authorities and the caste. The girls were "married" to a god of the temple and part of their duty to that god was to serve "strangers" who came to the temple to worship. Physical union under such circumstances was analogous to spiritual oneness with the god through the deva-dasi as the physical symbol. Later in life deva-dasis were allowed to marry and bear children. The men of the dance caste became musicians or eunachs in the service of some female diety of the temple. Deva-dasis were intelligent and well-educated. Many an aristocratic man preferred the company of one of these ladies to that of his own uneducated wife. On the other hand, some married women shunned education for fear friends might associate them with the temple dancers.

With the advent of Europeans and Christian missionaries the institution of temple dancers was gradually frowned upon. When British rule became imminent, the status of the deva-dasi fell into disrepute. Temple dancers serving as courtesans was not necessarily indigenous to India but prevailed in the Middle East and as far west as ancient Greece; but this was forgotten in this condemnation of the Indian institution. All Indian dance deeply rooted in Hindu worship was deprecated. Nevertheless cells of artists preserved the dance until the move for independence grew strong and Indian arts became allied with all that was basically Indian. While the deva-dasis tradition of the dance no longer prevails, those performers holding reverence for its spiritual heritage are most likely to submit themselves to the strict discipline required to be a first rate dancer.

The significance of Bharatya Natyam as a form of temple worship is attested to by the large number of dance sculptures found on Indian temples. The most significant collection, is found on the gates of the Chidambaram Temple about 150 miles south of Madras City.[1] Each of the four gopurams have the entrance walls lined with tiers of the 108 karanas (dance postures) described in the Natyshastra. Carved from hard granite, the figures are arranged in 20 inch squares in seven columns to look like pillars. (Slide 90) No particular order is followed except in the Eastern gopuram where a definite effort to keep the same order as in the treatise may be noted. The relevant verse in Sanskrit from the Natyshastra is inscribed with each posture.

The main figure looms large in each panel while the accompanying musicians stand half-size on either side of the dancer. One usually plays a drum and the other sings, claps or plays the cymbals.[2] (Slides 91-107) The beauty and amazing vitality captured in these seven-hundred-year old sculptures sparks the imagination with what this dance has meant over the centuries.

One of the immediately observable features is the basic stance found in many of the karanas with feet together and knees flexed. A sense of balance is achieved with the arm movements that emerge from the area of the heart. The position of the feet, the distance between the heels, the

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[1] Kapila Vatsayan, Classical Dance in Literature and the Arts (New Delhi: Sangeet Natak Akademi, 1968), Chapter IV gives other temples important for dance sculpture and has 154 illustrations.

[2] The Chidambaram temple was built over several centuries beginning possibly as early as the 6th century but certainly by the 8th century. The dance sculptures are reputed to be from the late Chola period in the 13th century.

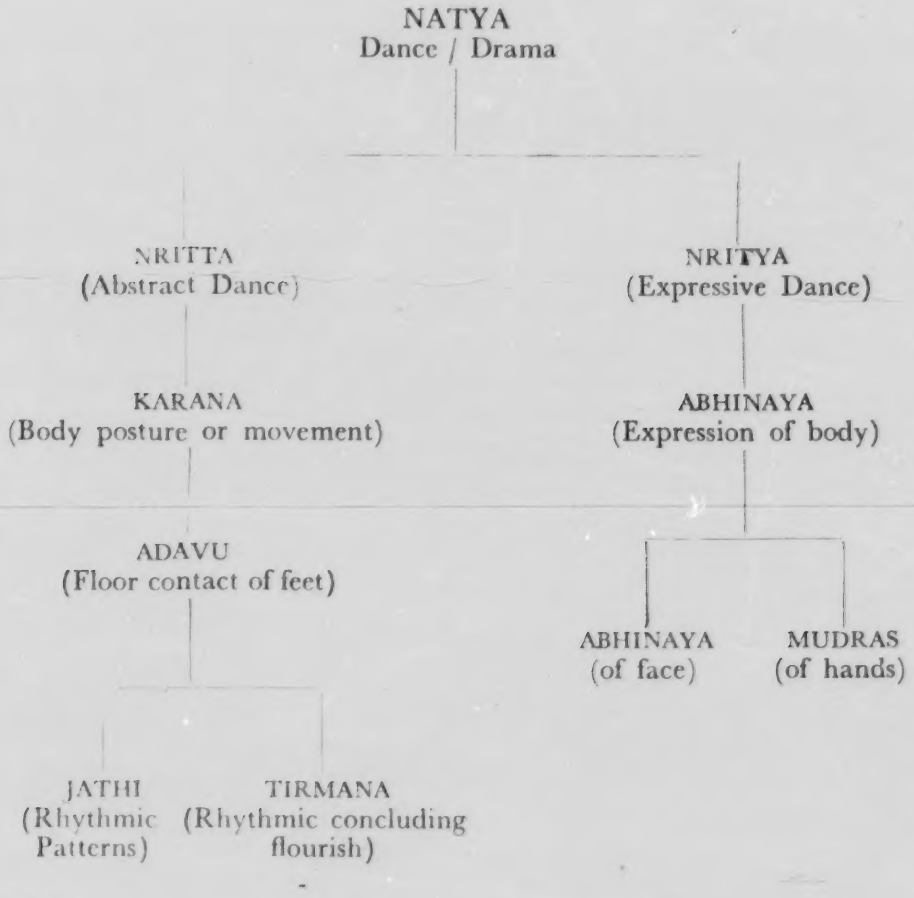
flex of the legs, the position of the knees, body, arms and head are all predetermined.

Dance compositions are made up of adavus, (floor contact of feet) based on short rhythmic sequences coordinated with movements of the body, limbs, head and feet formed on a specific standing posture (karana). The adavus are learned separately with rhythmic syllables which are grouped in some 15 different families which bear the name of one of the basic syllables, e.g. tat, tai, tam. Adavus constitute the nritta aspect of Bharata Natyam and may be rendered in slow, medium and fast tempo according to how they are combined in specified compositions. (See chart.)

A Bharata Natyam recital consists of an organized set of dances in a fixed order beginning with Allarippu. This pure dance form neither expresses any emotion nor tells a story. The meaning of the name Allarippu is to decorate with flowers, and this dance serves as an invocation to the diety, a greeting to the audience and gives appreciation to the earth (stage), the place of performance. The karanas are presented without elaboration. (TAPE III, SIDE I, ITEM 9)

Jatiswaram is another pure dance form made up of groups of jatis or rhythmic patterns. Five types are represented: tisra, having three syllables, ta-ki-ta; chatusra with ta-ka-dhi-mi, etc. These syllables are the sounds the dancer produces with her ankle bells by striking the floor of the stage with the flat of the foot or by using heel or toe accents. The song, set to a raga, follows the rhythm of the jati.

OUTLINES OF BHARATANATYAM TECHNIQUE



This diagram, found in several dance books, shows the relative components of the dance.

The Shabdam is the first piece to introduce abhinaya, the interpretation of the songwords with mime and gesture. The Shabdam is usually sung in Telegu, is in praise of a god and has a devotional mood.

Varnam is the most complex of the program items and combines both the pure dance (nritta) and emotional expression (nritya). The text contains both poetry and sa-ri-ga syllables, the latter for the pure dance sections. The mood is usually romantic.

Padam is based on love lyrics and covers every aspect of devotion from the mystically divine to compassion and human love. The poetic texts give opportunity for an abundance of abhinaya and are in Sanskrit, Tamil or Telegu. The movements of padams are comparatively slow in order to give full expression to the text. This is the one selection where the music has a significant part in its own right without having to adjust to the requirements of dance.

Tillana comes near the end of a program and again is pure dance which may have been influenced somewhat by northern forms. All of the variations and elaborations which were lacking in Alarippu are now developed within the basic framework of this form. Almost every adavu is executed in two or three tempos to bring out each sculpturesque posture with grace and elegance.

Among other pieces found in dance programs is the Slokam based on verses from Sanskrit poetry such as the Gita Govinda of Jayadeva, a favorite source for dance content. Other popular material is derived from the stories of Krishna, Rama or Shiva because of both their religious and dramatic content. The same type of dance selection may occur more than

once in a program, particularly the Padams and Slokams. The formal arrangement of the dance selections was probably conceived to reveal a gradual unfolding of the intricate technique and beauty of Bharata Natyam in successive stages.

Bharata Natyam has one of the best organized and most complete systems of the components of expressive dance (abhinaya) to be found anywhere. The basis for these, of course, is the Natyshastra but some elaborations have been acquired since the early centuries. The importance of expression is also revealed in a 2nd century A.D. Tamil literary work, Silappadhikaram ("The Epic of the Anklet") by Illango. Here the abhinaya is performed in nritya by Madhavi who wished to win the heart of Prince Kovalan. To achieve her purpose, graceful movements of body and hands combined with appropriate facial expressions created the rasa which won the prince.

Abhinaya covers movements of many parts of the body and these can be summed up as used in modern practice:[1]

Head	11	Single hand	38
Neck	4	Combined hands	37
Eyes	45	Additional combinations	172
Eyebrows	6		

The term mudra (hand gesture)[2] comes from tantric texts and may be explained as positions of the fingers. These were used in devotional and religious worship. Whether or not these gestures have ancient tantric meanings which have been absorbed into the dance is not certain. Mudras

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[1] Projesh Banerji, Dance of India, Rec. Ed. (Allahabad: Kitabistan, 1956), pp. 44-93 gives the detail of each of these positions.

[2] No agreement exists as to "mudra" being the preferred term over "hasta".

are precise and are executed with great flexibility of individual fingers and wrist. (Slide 89)

Today mudras do not have any one set meaning but are interpreted in context. One mudra may have as many as 35 different usages. To illustrate the diversity of application a few meaning are given for the first four basic mudras:

Pataka: clouds, forbidden, lying down, forcing open a door, wave, silence, etc.

Tripataka: crown, weapon, rising flames, turning around, doubt, etc.

Ardha pataka: knife, flag, horn, bank of a river, etc.

Kartarimukta: separation of a woman and man, corner of the eye, drawing a pattern, etc.

Hand gestures are also part of every day life among Indian people who have had to learn to understand each other by means apart from words due to the many regional languages. Therefore an Indian will follow dance gestures more readily than the Westerner because some of these resemble those of common usage. Others of course are more remote and complex. (See sketches).

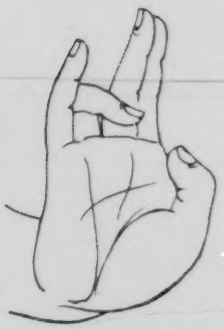
One of the unique features of the detail in Bharata Natyam is the gliding movement of the head from side to side maintaining a straight front position. Eyes follow the direction taken by the head moving first upward, then right, left and back to straight front. This head movement is indicative of a feeling of pleasure.

The musical accompaniment follows the South Indian (Karnatic) style and has traditionally been in charge of nattuvanars, formerly dance teachers. Today the singer who calls the syllables and chollus and plays the cymbals to keep the talam is still called the "nattuvanar". Accompaniments

BHARATANATYAM

HASTAS

1. Pataka



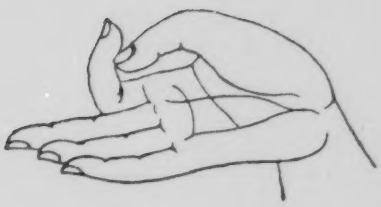
2. Tripataka

3. Ardha Pataka

4. Karthari Mukha

5. Mayura

6. Ardha Chandra



7. Arala

8. Suk-Tundaka

9. Musti

Adapted from B.V.N. and P.S. Naidu and V.R. Pantulu, Tandava Laksanna (New Delhi: Maneshiram Manoharlal, 1936, 1971).

to padams are the only musical compositions which retain their basic content untouched. All others have to adjust to the demands of the dance. Interpolation of rhythmic sequences and series of gestures for abhinaya are necessary. Cross rhythms are common to dance accompaniments but occur only occasionally in Karnatic concerts.

The ragas need to be those with emotional appeal rather than intellectual and should be capable of expressing more than one mood. Gamakas are admissable in slow padams but are distracting if used excessively by the singer in other pieces. Likewise numerous variations are not acceptable. Certain ragas and talas are usually selected for particular dances. This means that in practice some ten ragas and four talas would be especially adaptible for a Shabdam. The padams of Balasaraswati's repertoire include 97 different texts, 40 ragas and 10 talas. Probably no other dancer could match the repertoire of this greatest living exponent of abhinaya.

The talas most frequently used are misra chapu (3 + 4) 7 beats; Adi (2 + 2 + 2 + 2) 8 beats; Rupaka (2 + 2 + 2) 6 beats. Others used occasionally for certain dances are Jhampa and Tisra Triputa.

The typical musical ensemble for accompanying Bharata Natyam consists of:

Vocalist and/or nattuvanar
Violin
Flute
Tambura
Mridangam (Slide 29-30) (Tape II, Side II - 7)
Kanjira
Small cymbals for keeping the tala

Musicians sit on the floor to the left hand side of the stage where both dancers and audience may see and hear them. (Tape III, Side I, Item 9)

The costume for the dancer may be a simple sari or, more authentically, one that approaches the lines shown in the ancient sculptures. A tight choli of bright colored silk, a jeweled bodice, and gold-bordered skirt draped dhoti style with a pleated front panel constitute the traditional costume. (Slide 60) Jewels in the hair and nose, necklaces and armlets, complimented with earrings give a rich and splendorous appearance. Ankle bells are a necessary accountrement and the dance is always performed in bare feet. A garland of flowers is entwined in the long braid of the hair and heavy eye-make-up accentuates the meaning of facial expressions. (Slides 108-121)

Bharata Natyam has not remained static over the centuries. The karanas depicted at Chidambaram are still basic but many refinements have been added in execution for beautification. This remarkable dance has so much to say that its complete depth can never be assimulated in one viewing. Underneath the ever-stimulating eye-appeal lives a subtle quality revealed in the completeness of each expressive movement, so perfect that the magic spell may not be broken. Bharata Natyam requires superior performance and dedication of spirit to soar to the heights of emotional impact of which it is capable.

Kuchipudi

Similar to Bharata Natyam in general form, Kuchipudi developed in Andhra Pradesh, the northernmost of the South Indian states located on the mid-eastern sea coast of India. The content of this dance emerged under the influence of the bhakti movement of the Vaishnavites of North India. As the Muslim rule of North spread, some Brahmin gurus of dance in

Andhra Pradesh formed themselves into groups called Brahmana Melas for the purpose of preserving the purity of classical dance. These Brahmins, deeply versed in the Sastras, were men of highest integrity and character and their work seems to have been known at the beginning of the sixteenth century. They traveled about Andhra Pradesh entertaining the people with dance dramas based on the Shiva Purana, the Ramayana and the Mahabharata. One of these groups was in the town of Kuchipudi (Kuchelapuran originally) when Sidheyendra Yogi was looking for people to perform his play of Krishna, the Parijalapahara. The Brahmins produced the play around 1675 and it was highly successful. The Nawab of Golkonda, Abdul Hassan Tahnisha, a Muslim, was so impressed with the drama that he granted the village of Kuchipudi and the surrounding lands to the dancers. Consequently this little town became the center for this art.

The same types of dance compositions used in Bharata Natyam are also found in Kuchipudi. Padams are especially significant. Some 4500 of these are reputed to have been composed by Kshetrayya of Muvvu with about 700 still performed today. Varnams, Shabdams, Slokas, and Tillanas are also included in the repertoire.

In the eighteenth century some of the Andhra gurus migrated to Tanjore but later on returned to their native state . The Tanjore District was the home of the great saint musician Tyagaraja and several of his kritis are found in the literature of Kuchipudi dance.

Kathak dance of North India came into prominence during the Mughal period when it moved from the temples to the courts. Its prime objective changed to entertainment in place of its purely religious orientation of earlier times.

The Kathak influence may be seen in some of the rhythmic elements of Kuchipudi. The Thirmanas (finales) which are pure dance sequences contain fast foot rhythms matching recited dance syllables and drum bols. Thirmanas occur between verses of a song just preceding pure dance sequences as well as at the conclusion of a program.

Another Andhra Pradesh classical dance form influenced by Kathak is Kannakole. Distinguished by intricate foot work, one section of the composition is given over to improvisation with seven different talas known as saptal.

The literary aspect of the art of dance is more important than the composition form in the mind of the Indian because it provides the content for "expression." Dancers thoroughly trained in the literature of the dance better understand what they are trying to portray. As they become fine artists, they are able to perform with complete objectivity and detachment allowing the meaning of the dance to speak. The training of the Kuchipudi dancer is rigid. A knowledge of Sanskrit and Telugu is needed for the dance texts besides a good understanding of the music.

Some of the literature of Kuchipudi differs from that of Bharata Natyam. One of the texts most favored in recent times is the dance-opera, Krishna Lila Tarangini, portraying the life of the god from boyhood to marriage. Because of its length, portions of the complete work are performed independently. A popular selection is Balagopala Taranga describing events in Krishna's childhood. Five stanzas of poetry are set to music with sollukuttus (rhythmic dance syllables) occurring between each stanza. Various balancing feats are required of the performer such as dancing with a decorated metal jar poised on the head or doing intricate foot rhythms on a earthen pot.

The writers of Kuchipudi dramas created unique dances inspired by the material of Vaishnavite Hinduism. Emphasis is on sentiment and devotion. The two ascetics who are credited with the founding of Kuchipudi, Tirtha Narayana Yati and Sidheyendra Yogi, believed that bhakti (devotion) to God was best expressed when the arts of music, dance and drama were combined.

Regardless of the northern influence on the dance of Andhra Pradesh, the music of Kuchipudi follows the South Indian classical style. The leading musician is the nattuvanar who sings the text, conducts the drama, and gives the rhythm, both syllabic and through small cymbals. Violin, mridangam and clarinet are the other instruments usually found in an accompanying ensemble.

Until recently only men participated in this dance taking both male and female roles. During this century women have also learned Kuchipudi. In performance they wear a sari with choli or the Bharata Natyam costume with the pleated panel down the front. Male characters wear a long dhoti of bright silk. The upper part of the body is either decorated with necklaces and armlets, or the dancer wears an ornamented short jacket.

Today Kuchipudi tends to be faster in tempo than Bharata Natyam and more patterned. Pure dance techniques are incorporated in dance-dramas. Complicated patterns use long talas one with as many as 72 beats in a cycle, vibyaka tala.

ORISSI

While all classical dance of India had its inception in religious ideas, that of Orissa seems to be the most completely dedicated to temple worship. Its vibrant expression is designed to bridge the gap between the mundane and the ideal union with the Infinite. Its rhythm resounds in the heart of man and draws him closer to the Godhead.

Today at least seven kinds of classical dance are recognized and Orissi is the last one to be rediscovered. Restricted in the past to temple performance, Orissi did not appear in the concert hall or allow itself to be used for other than religious purposes.[1]

The tradition of dance in Orissa is a very old one and may go back possibly to the 2nd century A.D.[2] Its preservation is attributed to the passing on of the technique from mother to daughter since women dancers remained attached to the temple while the men left at age eighteen.

Temples abound in Orissi and many of these reveal in sculpture the place dance has held in worship over the centuries. The Parasurameswara Temple probably provides the oldest examples dating from the 7th and 8th centuries.[3] Among the best known temples are the Rajanarain and Venkateswara Temples of Bhubaneshwar; the Jagan-nath Temple of Puri

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[1]Charles Fabri, "Orissi," Classical and Folk Dances of India, Part IV (Bombay: Marg Publications, 1965), p. 4.

[2]Enakshi Bhavnani, The Dances of India (Bombay: Taraporevala Sons, 1965), p. 49.

[3]Fabri, p. 5.

and the Sun Temple of Konarek. These and others had Nat Mandapas as part of the main temple structure. A raised platform was surrounded on the outer sides with pillars and covered with a roof. Dance and music were performed in these mandapas as part of religious ritual.

Palm leaf manuscripts[1] give the details of the dance in much the same manner as described in The Natyshastra. The earliest of the Oriya writings dates from the 12th century. Some manuscripts of the 15th and 16th centuries have drawings of the postures. The Konarek temple relief sculptures can be identified with Oriya texts.

Orissi dance is based on the same principles as Bharata Natyam but shows some commonalities with Kuchipudi of Andhra Pradesh. Located directly north of Andhra, Orissa lies in the middle eastern section of India. At one time parts of Orissa and Andhra were under the same ruler thus bringing about considerable cultural intermingling along what are now the borders of the two states.

Orissi dance programs are designed to be presented in sequence without interruption. The total dance is broken up into sections many of which have counterparts in Bharata Natyam. A different set of terms is used and this is possibly due to regional language.

1. Bhumi Pranam: An invocation to the earth followed by a salutation to a god and blessing to the audience. The dancer actually touches the ground to the

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[1]Palm leaf manuscripts are inscribed on strips of treated palm fronds about two inches wide and uniform in length. These are strung together by one or more cords.

rhythmic recitation of drum syllables. A pure dance sequence follows.

2. Vighnaraj Puja: A Sanskrit sloka is recited and interpreted by the dancer.

3. Batu Nritya: Pure dance is combined with some five out of a possible 16 rituals offerings. These may include such items as playing a musical instrument for the god. Facial expression, eye and eye-brow movements and gestures are all synchronized into the dance movements. Both the tandava and the lasya aspects are revealed in the fast sections.

4. Ishta Deva Vandana: A Sloka is chanted to the diety and the character of the dance is comparable to the shabdam of Bharata Natyam as is also the abhinaya.

5. Swara Pallavi Nritta: This part of the program shows a milder more poetic expression where the dancer sings the melody of a chosen raga representing a particular mood and then proceeds to interpret the raga.

6. Abhinaya Nritya: This section like the padam of Bharata Natyam is based on a romantic poem, usually one developing some aspect of the Krishna-Radha love theme. A verse of the Gita Govinda may be selected, one that portrays the worship of God through love and devotion (bhakti). Fast dance sequences follow each couplet.

Other dances are found in an Orissi program but no agreement exists as to whether these are traditional or simply introduced by some particular guru.

The sculptured poses of Orissi are known as bhangas and number about 28. The postures are based on a three-bend stance (tribhanga) formed by crossed legs, a curve at the waist and an inclination of the head. Heels are important in footwork and sometimes provide the accents. Foot positions are referred to a padabhedas which number four and bhumis are ways of moving. The steps of the dance are called charis and seven different ones are commonly used.

The musical accompaniment is from the Hindustani tradition rather than the Karnatic as found in Kuchipudi. The rhythmic syllables recited and played on the drums are called bani and the foot patterns, chali. Perfect coordination has to exist between the tala and its drum patterns and the bani and the rhythmic sequences executed by the feet of the dancer. Ragas are also from the North Indian tradition.

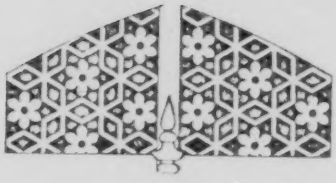
Historically the components of an accompanying ensemble are difficult to determine. Temple sculpture shows some 21 different instruments representing strings (vinas and tamburas), bowed strings, flutes and shenais, long and curved trumpets. However, there is no reason to believe that all were suited to dance purposes. They may simply represent the instruments in use generally at the time the sculpture was created. Singing, drums and cymblas are essential. Others can be added as a matter of choice and circumstance.

Aside from the curved stance, Orissi uses the karanas of Bharata Natyam but calls them sthanaks. Where Bharata Natyam bends at the waist, Orissi bends the hips to one side with the head inclined in the same direction as the hip. In classical sculpture four bends of the vertical body line may be observed. Knees and sometimes the feet are apart. Twisting and fast turning characterizes the dance and at times the general appearance seems more acrobatic than comparable styles. Hand gestures are not as complicated and involved since emphasis is on visual grace rather than detailed representation of words.

Jayadev was a native of Orissa and consequently the Gita Govinda is a highly favored text for Orissi. The epics and other religious texts are included for dance texts along with the philosophized love of Krishna and Radha.

use not only the ardhachandra hasta but also bend his body in the shape of an arch to suggest the celestial body. Hundreds of hastas express the meaning and describe a wide variety of subject matter.

The instrumental accompaniment for Kathak consists of tabla and pakhawaj for rhythm and sarangi for melody or lehra. A vocalist may also be used. Other instruments sometimes found in these groups are sarode, violin and flute. The most important role is that of the drummer who compliments the footwork of the dancer or may even suggest patterns which are imitated by the soloist. It is not unusual for male Kathak dancers to also be good drummers. Jai Lal of Lucknow Gharana is an example of these combined talents. (See Tape III, Side 1, Item 11.)



Kathakali

The classical dance of Kerala, southwest India, is Kathakali, an exotic form drawing its conventions from Kootiyattam, the Sanskrit drama of this state. However, other items of Kerala's culture have contributed to the unique character of this dance. The extreme vigor and severe physical aspects of Kathakali seem to have their roots in the military training of the Nayar warrior caste (Kshatriyas). Racially these people were half Dravidian and half Aryan. The Brahmins encouraged the protective work of the Nayars

who commenced with boys in sunken gymnasia knows as Kalaris. The daily schedule began at 3:00 a.m. and lasted until midnight with breaks for food and short rest periods. As part of psychological warfare they developed skill in mime, gesture and acting. A Nayar could pretend to throw a lance or spear so effectively that his opponent could actually feel the pain.

As the need for fighting diminished, the Nayars brought their skills to Kathakali dance and today most of the leading Kerala performers of Kathakali are Nayars. The method of conveying the message and the model of hand to hand combat have descended from the warrior training along with the basic stance.

The maharajas of the Kerala courts have been patrons of the arts and at times have been active participants in the performances. The Raja of Kottarakkara (15775 - 1650 A.D.), a musical composer, is credited with the origin of the dramatic aspect of Kathakali. The Raja used incidents from the Ramayana and followed the dramatic forms of the Sanskrit plays of Bhasa and Harsha. Here is where the influence of Sanskrit drama became apparent.

Another contributary source came from Kerala folk drama. Drumming, loud and long, called the local people together around a simple platform with a canopy supported by four posts. The director sang the songs while the dancer-actor translated the texts into action portraying what pertained to each character. A clown interrupted the action to provide humor and relaxation. These "field" dramas were attended by thousands of people at one time.

The idea of using a singer apart from the actors seems to have occurred c. 1650 when Krishna Attam developed. This dance used singers exclusively for the text allowing the dancers to be free for concentration on the interpretation of the text.

Royal patronage and participation were responsible for the continued development of Kathakali during both the 18th and 19th centuries. Raja Kottayam (1665 - 1743) of Travancore authored four Kathakali plays and enlarged the scope of the dramas used. British Victorian rule cared little for the indigenous arts of India and the influence of the foreign administration caused young people to turn away from Kathakali dance, especially if they wished to gain favor with governmental officials.

During the 1940's and earlier, pristine performances could be found in Kerala villages where troupes of dancers traveled from place to place. The night when legends says that Krishna was born was a favored one by village people because no one would want to sleep. Watching Kathakali was the best thing to do. These village performances illuminated by a Kerala oil lamp four feet tall lasted all night and had a mysterious effect which cannot be created with lights and microphone. (Slide 146)

Today Kathakali, in a purified form, has been revived through the efforts of the Kerala Kala Mandalam at Cheruthuruthi in north Malabar. This academy was established through the efforts of the poet Vallathol in 1930. Another place that had preserved the dance was the court of the Maharaja of Travancore. But he had to dissolve his troupe after 1947 when the princely holdings were merged into the new states of India. By the time this took place, the Kala Mandalam was sufficiently

well established that the government was willing to give it some support and now it receives a grant from the Sangeet Natak Akademi. Like the other classical dances, Kathakali may be seen and learned in many parts of India today. An excellent Kerala teacher is working at the Shankar School of Dance in Calcutta (Slides 151, 152)

The Malabar coast of Kerala has had contact with the outside world far longer than any other part of India. Greeks, Phoenicians and Arabs came by ship to its harbors. In 1000 B.C. it was known to King Solomon who sent there for apes, ivory and peacocks. Chinese traded in silks and spices and had an influence on Kerala's temple architecture.

The present state of Kerala is made up of the former princely states of Cochin and Travancore. However, in the 2nd century A.D., Chera was the name of the Tamil Kingdom that included this area. Christian communities began with the apostle St. Thomas in 80 A.D. Jewish Israelites also settledhere but are fast disappearing today. Because of its trade with many different parts of the world and the influx of people from many countries, Kerala became quite different from the other regions of India. Its literacy rate is the highest of any state. A matriarchal caste system established centuries ago still prevails in some family and legal practices. During the middle ages (13th - 16th centuries) when Muslim rule was gaining in North India, some Brahmin spiritual leaders called Nambudris came from Bengal and encouraged the performing arts as a part of temple worship. These and many other influences over the centuries have had their impact on the strong indigenous character of the people resulting in a remarkable artistic expression that captivates and mystifies.

While tradition has Kathakali performances lasting all night, these can be tailored to the concert stage and the requirements of the modern urban audience. When past practices are followed, the music begins at 6:00 p.m. and lasts until 9:00 p.m. The musicians are arranged in a semi-circle at the rear of the stage or to one side. Song interludes can be inserted between the accompaniments of the regular narrative portions of the dance also.

When it is time for the dance program to begin the Kerala lamp, (Slide 145) usually center front stage, is lit and a rectangular curtain, trishila, is held in position just behind the lamp. The actors then take their places behind the curtain. When all is ready the curtain is dropped and pulled off the stage. Todayam is the opening selection and is accompanied by the vocalists and instruments. Its purpose is to invoke the blessing of the gods and goddesses. The text is Vandana Slogam. The chief dancer begins with eye movements (natam kalasam) followed by rhythmic movements of eyes, hands, feet and body (nila padam). A kalasam is a dance finale or an interlude coming at the end of a dramatic theme. In addition to the formal sequences in the dance routine, something may be included of the emotion depicted in the theme such as eroticism, heroism or violent anger. Another preliminary dance announcing the divinity of the hero is the Purrappadu.

One of the most striking of the dance sequences is Thiranottam. The term means "peering over the curtain." The drumming becomes very intense. No singing occurs. Two men hurry out with the curtain behind which the dance begins, usually performed by demons and villains but occasionally by heroes if in battle. Hands are seen to grasp the top of the curtain an then dancing bells reveal violent movement. Next

the dancer's head appears and finally he pulls down the curtain and the dance continues to a climax. Kummi is a form used by female dancers to introduce themselves. Gentle and elegant, the pace is slow and these roles are played by adolescent boys. Bharata Vakyam is a religious dance, a type of prayer, performed by an actor dressed as one of the Hindu gods.

The basic style of the costume and make-up of Kathakali were borrowed from Kootiyattam and both were originally influenced by Tibetan (or Chinese) and Malayalam ideas. Blouses are made of several thicknesses of cloth, high-necked with long sleeves. Skirts are voluminous with several layers of petticoats falling midway below the knees. Around the neck hang several scarves with cup-like tassels on the ends. Armlets and bangles are worn over the sleeves and many necklaces cover the front of the blouse some of them almost like breastplates. Sometimes long white pajamas are worn under the skirts and around these are tied bells and jeweled anklets. The dress of gods, kings and demons is the most fantastic.

The head dress (krita) consists of a pointed dome-like crown, usually gold with a large halo with alternating circles of color and gold. Bits of mirror make it glitter. The size of the halo determines the grandeur of the person. Clip on finger nails complete the total appearance. The purpose of the unusual costume is to give the impression of creatures and beings remote from everyday life and this is one of the conventions of Kathakali. (Slide 147) Women wear quite simple dresses, sages use only a loin cloth. All characters appear in their bare feet.

The make-up consists of a mask-type painted on the

face in colors made from powders produced locally and blended with coconut oil which is also used to remove make-up. Different colors represent different kinds of characters. Hero-types have green faces and the chutti (facial outline and chin frame) is white. Demons (rakshakas) and evil kings (kati) have red blotches added to the green and black lines delineate the facial features. The most grotesque characters are the Thadis who wear beards, have red faces with black lines and round white knobs pasted on the forehead and nose. Two layers of white paper are added to enlarge the chutti.

These and many more details of the make-up are prescribed for each type of character portrayed but all use red eyes which are affected by placing a seed in the corner of the eye that causes the white of the eyeball to become red. At the end of the performance the seed is removed and the eye-balls return to their normal white with no harm done. (Slides 149-150)

Some of the other details of make-up include white beards and faces with orange lines for good people; black beards with black faces and red lines for robbers; long white beards and white faces for rishis; and for women, a nearly natural make-up. Since characterization represents the supernatural and mythological, types are clearly defined into good and bad. Subtle intellectual characterization belongs to the modern theater, not Kathakali.

No backdrop or scenery are required and at most a plain dark curtain may be used across the back of the stage. The symbolism projected here is that all of life emerges from the dark and unknown. The Kerala lamp represents the sun and moon. The only property is a small wooden stool. When an actor wishes to indicate that he is on a mountain, he may

stand on the stool or place one foot on it.

The texts for Kathakali center on the triumph of right over wrong, of the holy over the unholy. The subject matter is drawn from the epics and the puranas. Sanskrit verse is used for the main narrative written in four line sets called slokas. Malayalam is the language for the dialogue songs. Elaborate use is made of similes and hyperboles resulting in a high degree of flowery expression. The actor never speaks but simply interprets the text. Not a whole drama is presented but rather selected portions. A program consists of a sequence of excerpts. Only one character at a time is active. If others are on the stage theirs is a passive role until the text actually refers to them. Scenes are constructed of intermittent acting and dancing to the accompaniment of the musicians.

The basic posture of the dance technique reveals at once that Kathakali is no ordinary dance and has a completely different basis than the other classical forms:

The chin is pulled back tight against the throat;
The face looks straight ahead;
The back has a concave curve;
Arms are raised straight out from the shoulders;
Wrists are bent at right angles to the arm;
Hands hang downward in a loose position;
Knees are bent;
Feet are wide apart;
Toes are curled under;
Stance is on the outer side of the foot and soles are almost facing each other.

The movements of Kathakali based on this posture, produce a feeling of rigor and vitality. The manner of

stepping with feet apart, the beating of the heels and the raising of the feet as the character moves about are in themselves unique. Feminine characters use much less strenuous movements.

Eye movements are an important aspect of abhinaya in all classical dance, but in Kathakali these have an exaggerated form that reveals unbelievable feats of accomplishment. The actor must be able to open his eyes to twice their normal size. Trembling of the eye-lids is used to show anger and excitement. Raising and lowering the eyeball is accomplished without the assistance of the eyelid. The iris of the eye can be obscured so that only the whites are seen. Eyes are trained to reflect whatever the character is either seeing or portraying. Students often experience sore eyes while learning to meet these requirements.

The basic dance step resembles a box-step performed at the appropriate speed. These steps change into bouncing leaps when the drama requires more vigorous action and excitement. To view such a large bulky figure with its tiny ankles and small feet rising up in the air is a fantastic experience.

Nritta (pure dance) exists only to a small degree in Kathakali. Abhinaya depends largely upon eye movements and hand gestures (mudras). Mohan Khokar describes 504 mudras covering every aspect and detail of gesture language in story-telling.[1] This is a greater number than used in any other classical dance. The conventions borrowed from Kootiyattam (Sanskrit drama) are probably responsible for

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[1]Mohan Khokar, "II Kathak," Classical and Folk Dances of India (Bombay: Marg Publications, 1963), p. 18

this high development of finger art. The mudras follow the grammatical structure of the Sanskrit-Malayalam text. Even such words as "but," "when," and "as if" have their own mudra. Execution of all this detail allows time for the singer to indulge in decorative vocalization. Not only do the hands convey meaning but their movements create rhythmic patterns. In addition to the specifics, fingers are fluttered, wrists are rotated and hands shaken.

Musical accompaniment consists of two singers with two alternates and two drummers with two alternates; large ensembles include a flutist. Gongs and cymbals complete the necessary sounds. The chenda is a large cylindrical drum hung vertically from the neck of the player. It is played with the hands and/or bamboo sticks and the sound is loud and shrill. The muddalam is a smaller drum similar to the mridangam but slightly larger. The right end is played with fingers wearing metal thimbles and the left end with sticks. The tone is more subdued than that of the chenda.

Gongs, cymbals and drums blend with the mudras to emphasize the meaning of the gestures. Drums are the most significant part of the accompaniment because they create the atmosphere and accentuate the emotional meaning of the text. Adi tala, (4 + 2 + 2) 8 beats, is a common rhythmic cycle. The prelude of drumming, in addition to calling people to the performance, symbolizes the development of language from primeval sounds and prayers to the gods. Singing follows the Karnatic classical tradition.

The dancer's training requires a rigid physical discipline for the purpose of developing independent control over each part of the body. Massage plays an important part during the formative training. The student becomes aware of each joint and muscle over which he must gain control. All dancers learn to perform all roles.

Mohini Attam

> "This Mohini had the graceful curves of a vine, her limbs shown with the full goldenbloom of youth, her face enchanted all who looked upon it."[1]

This beautiful woman was the form assumed by the god Vishnu to attract the demons away from Amrita, the elixir of life found in the churning oceans. Thus the name Mohini became synonymous with feminine beauty and the dance is so named because this solo art is reserved exclusively for women. However, a 19th century prince of Travancore is supposed to have learned it.

This dance fell into decline during the early years of the 20th century but was revived with the founding of the Kerala Kala Mandalam. Banned by the Maharaja of Cochin because of its association with prostitution, not until 1950 was the art freed for public presentation. Since then it has gained favor with some of India's best exponents of dance such as Mrinalini Sarabhai.

Mohini Attam, literally the dance of the enchantress, is the Kerala counterpart of Bharata Natyam. Some of the easier steps of Kathakali are also included. The technique is a blend of Bharata Natyam and the more feminine aspects of Kathakali. The program begins with a few invocatory pieces sung to the accompaniment of prayer songs with the more difficult dances following.

The repertoire includes the same sorts of compositions found in Bharata Natyam but with more emphasis on nritta.

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[1] Singha and Massey, p. 114.

Abhinaya is used in the nritya pieces to some extent but the mudras show the Kathakali influence. Allarippu is known as Solukuttu, but varnams and tillanas are much the same. The most distinguishing feature is the soft and flowing contour of the movements as contrasted with the more abrupt rhythmic accents of other forms.

Texts are sung in Malayalam but Karnatic music is the form used for the accompaniment. The Gita Govinda is a favored text but Mohini Attam prefers the more amorous themes. Hands, eyes, face and limbs combine to convey the meaning of the many expressions of love. The dancer sings as she dances even when accompanied by a vocalist. Mohini Attam is a dance suited to intimate groups and is popular in private celebrations such as anniversaries and weddings.

The costume is a white sari with a colored border worn with a plain choli. The hair is done on top of the head but a little to one side, decorated with jasmine or a traditional ornament. A golden girdle emphasizes the waiste and ankle bells are indispensable. Other ornaments are those traditionally worn by the women of Kerala.

Compared to other classical dances, Mohini Attam is probably easier to learn because it is devoid of complicated techniques. However, its soft beauty brings many admirers and Kerala is now proud of this art form.

Manipuri Dance

Manipur lies in the northeastern part of India beyond Bangla Desh and Bengal. It is a hilly country surrounded by mountains. The history of this small state reveals ethnic origins quite different from those of the other regions of

India. Adjacent to Burma and not far from China, some resemblance to the Burmese and Chinese may be observed in the Manipuris. In fact, this region became part of Burma during the early part of the 8th century under the rule of a Thai king.

Dancing seems to have been a popular form for expressing emotional and religious fervour and practically everyone danced and sang since ancient times. Manipur represents an instance where the line between folk and classical dance becomes quite blurred. Of the many folk dances connected with religious rituals, the Lai Haraoba is the oldest, possibly dating from the 11th century or earlier. The Lai Haraoba festival is held each year in the month of May just about the time the monsoons begin in this part of India thus bringing verdant dress to the forests and countryside. The ceremony is performed in an open square in front of a small non-Hindu temple. Over three hundred of these edifies still exist in Manipur and originally belonged to the Meiteis, an early indigenous people. Such celebrations may have been part of old tantric practices. The belief according to legend is that the spirits of these shrines may be called forth by the Maibee (priestess) once a year. These early ancestors would then return to enjoy themselves as in days of yore.[1] Some other legends associate this celebration with the Ras Lila of Shiva and Parvati.

The total Lai Haraoba festival lasts a week or more and has daily dance routines. The Maibee leads the dance depicting the creation of the world, the birth of a child and its instruction and care. The women dancers follow the priestess in smooth gliding movements which usually form a circular pattern with considerable turning symbolic of the universe.

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[1] Lai Haraoba means "spirit's pleasure."

The Lai Haraoba is still one of the principle dances of Manipur and includes nritta, nritya and natya as described in the Natyshastra. However, this dance lacks the detail and structured form of the Manipuri classical idiom developed at a later date.

During the reign of Pamheiba in the early 18th century, Vaishnavite Hindu priests began coming to Manipur from Bengal bringing with them Bengali script and literature. The king was converted and ordered all Meitei religious records burned and with this the Jogoi (indigenous) dance and music suffered a severe setback. Thousands of Manipuris followed the example of their ruler and became Hindus. The impact of Vaishnavite Hinduism was responsible for the development of the Ras Lila dance within the context of the Manipuri style. The Ras dances describe the exploits of Radha and Krishna with the gopis at Brindaban on the banks of the Jumna River. The Ras Lila Dances drew heavily from the Lai Haraoba tradition but the costume and music were greatly changed. The two main emotions expressed are that of separation of lovers and that of consequent reunion. Both symbolize, respectively, the soul's search for and ultimate reunion with the Infinite.

Some of the most significant developments in the technique of Manipuri dance took place during the reign of Panneiba's grandson, Jai Singh (1764-1789), who was also known as Karta Maharaj and Bhagya Chandra. Since the Bengali language had become popular and the archaic Manipuri alphabet had been replaced with the Bengali script, the songs for dances were selected from devotional poets like Chaitanya, Jayadev and Vidyapati. Jai Singh invited dance gurus from all over Manipur and together they evolved a new technique for the Ras dances. Jai Singh was intimately familiar with all the dances of his country as well as those of neighboring lands. Among

his contributions are what is now considered the traditional form of the Ras Lila as well as the Maha Ras, Vasanta Ras, Kunj Ras, and the achouba bhangi pareng. Parengs are dance sequences which interrupt the dramatic content of the Ras dances.

The last developments came during the rule of Chandra Kirti (1850-1886) when the Brindaban and Khurumba Parengs were added along with the Nartana Ras. Since the mid-twentieth century some of India's best dancers have gone to Manipur to learn its dances and perform these all over India.

Some of the most interesting features of Manipuri may be observed in the character of the lasya and tandava aspects of the classical forms. Lasya movements, the feminine dance, are smooth, soft, natural and rounded. Hands are not raised above the head nor lowered below the knees. Feet are kept close together although the knees may be slightly bent. The tandava aspects are quite different and are performed by men. Swift and vigorous, this form of the dance is characterized by leaps and sitting positions with the knees thrust wide apart. Movements are extravagant, quick and strong.

Abhinaya (emotional expression) is shown primarily in the limbs rather than by hands face and eyes. Nothing sensual is permitted in these graceful linear movements. The hips may be moved vertically but not horizontally as the torso moves up and down with slight bends. With beautiful coordination many variations of mood can be expressed. Facial expressions are serene and the movement of the eyes and facial contour is quite limited.

Hand gestures (mudras) resemble those of Bharata Natyam but are only 25 in number including those for both hands as well as each hand alone. Movement of the neck, shoulders,

thigh, knee and feet are prescribed. Body postures (karanas) are not specified because the stress is on abhinaya and these are not as significant as in the other Indian dances. Manipur has its own dance texts which describe classical techniques.

Jai Singh is responsible for the costume of Manipuri dance which does not resemble any type of Manipuri dress. For women this includes a black conical-shaped cap with a white viel falling back over the shoulders and bordered with pearls. The full length skirt for Radha is bright green and for the gopis, red. Both are richly decorated with sequins and mirrors. A small hoop makes the skirt stand in a circle. Over the top is a transparent white and silver flounce falling in swirls halfway to the knees. A tight fitting short-sleeved bodice of contrasting material and color completes the costume which is respendent with gold trim.

Men are stripped to the waiste with the upper part of the body adorned with necklaces and armlets set with jewels. A dhoti of bright silk is draped between the legs in traditional manner to complete the costume. As in all classical dance of India the feet are bare.

Unlike the rest of India, Manipuri music was developed as an accompaniment for the dance and is largely conditioned by the requirements of that art. Songs often incorporate rhythmic sounds in their texts and some dances use the rhythmic pattern rather than a complete tala cycle. The talas most commonly used in dance are those having 4, 6 or 7 beats. Talas are not known by their usual North Indian names but bear those of the locale for the most part.

Singing is part of the dance accompaniment and may be performed either by a soloist or a chorus (more than one singer in this context). In the Lai Haraoba the chorus is male and

the dancers restricted to women. Male singers sometimes use a very high falsetto tone.

Drums predominate in the instrumental ensembles with some ten different types in use. The pakhawaj rather than the North Indian tabla is the main drum and sometimes these barrel-shaped drums are suspended from the neck of the player. The one-string bowed esraj, the tampura and the pena (similar to the sarangi in sound) carry the melody. Flutes, conch shells and a sort of small trumpet-like horn are also included for melodic purposes. Light small metal instruments like finger cymbals, kartal and kanjira give color to the rhythmic accent.

Since Manipuri is not as strictly prescribed as most of the other classical dances, it is more adaptible to modern innovation. Some experimentation within it basic form has been tried in recent years but with questionable results.

The costume for Orissi dance is the sari or one similar to the Bharata Natyam dress with a pleated panel down the front. Men wear a dhoti or long loose white pajamas fitted at the ankle and a bright colored sash at the waist. Armlets and necklaces adorn the bare arms and torso. The dhoti and Bharata Natyam dress are most suitable for emphasizing the brilliant technique, flexibility and graceful flowing lines that distinguish Orissi dance.

Kathak

The name kathaka means storyteller and dates back to the days of the Mahabharata. The stories of the myths and epics were conveyed to the people through poetry, music and dance as a mean of religious instruction. When Buddhism came in the 5th century B.C.[1] it preached equality of all men, had no gods and no elaborate rituals. Consequently the arts, so closely allied with Vedic-Hindu worship were not needed. However, the kathaka continued to practice their art without interference. Centuries later Buddha was accepted as an avatar of Vishnu with the result that several Vaishnavite-Hindu sects, once divisive, were now united and this movement became greatly strengthened.

The development of Kathak Dance is bound up with the history of northwest India. Foreign influences over the centuries int duced a variety of different characteristics to the indigenous art forms. In 326 B.C. Alexander conquered a large part of north India and from then on this

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[1]Gautama Buddha lived from c. 563 - 483 B.C.

area was subjected to numerous invasions. Scythians came from the north shore of the Black Sea in 2nd century B.C.; Kushans, a section of the Yueh-chi horde, came from western China in the 1st century A.D.; the White Huns from north central Asia moved down into Bactria and from there invaded India in the 5th century A.D. Although defeated by Skanda Gupta, they returned in later years and eventually became Indianized. The Gujaras migrated to Rajasthan and became the ruling princes.

In the 8th century Islam made it first appearance with the advent of Arabs and Turks, who believed in a one god and thought all images evil and dangerous. They had no interest in patronizing Kathak Dance which portrayed the activities of gods and goddesses. Therefore the dancers sought other patrons and found sympathetic employment with the princes of Rajasthan.[1]

Whether Kathak or Bharata Natyam is the older is difficult to know. Some authorities believe that devout Hindus moved out of northwest India during the denturies of invasion. South India became the home of many of these peoples and this leads to the belief that the arts of South India are the only pure forms of the whole subcontinent. Since Kathak remained in the north, it probably absorbed a good bit from the incoming peoples. The Muslims brought musicians and dancers from Persia and central Asia for entertainment (Slide 189). With Muslims also came Sufis who were more tolerant and influenced their rulers to give some encouragement to Hindu performing arts. However, the

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[1]Rina Singha and Reginald Massey, Indian Dances: Their History and Growth (New York: George Braziller, 1967). Contains a good short history of Kathak Dance.

main impetus for Kathak dance came from the Vaishnavite Bhakti movement. Krishna was the reincarnation of Vishnu and his romantic love for Radha symbolized the love of God for man. His dark skin made him a synthesis of Aryan and Dravidian types;[1] his mischievous pranks made him a delightful character for Kathak dance. Vaishnavites believed poetry, music and dance were important adjuncts to temple worship.

Kathak was an established dance when the Muhgal rulers took over north India beginning with Babur emperor of Delhi from 1526 - 1530. Humayan ruled from 1530 to 1540 and again from 1555 - 1556 but was not strong enough to consolidate his holdings. Akbar, the third Mughal emperor (1556-1605), was the real founder of the Empire of North India. When he married the Rajput Princess, Jodh Bhai, of the Jaipur Court, the door was opened to Hindu dancers, musicians and poets. The performers flocked to Fatepur Sikri (Slides 175-187) and Kathak Dance entered its golden age. Dance themes were no longer confined to myths and legends of Hinduism but included contemporary social ideas of a secular nature.

The Mughal power began to weaken in the 18th century and during the second half Europeans commenced to seek holdings in India. Besieged by wars, the Mughal princes had little time for leisurely cultivation of the arts. Kathak moved to the regional courts which were acquiring more and more independence from the emperor. Some groups collected in European centers looking for support. However, this was not a fortunate move because the influence of the

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[1]Some Dravidians moved to the South after the Aryan Invasions (c. 1500 B.C.)

Europeans caused the dance to become sensuous and its female adherents were soon notorious as women of easy virtue. The dance in its degenerate form was known as nautch. The firm techniques of Kathak dissolved in to voluptuous undulating movements. Thus the nautch dance reflects a completely different spirit than the crisp and delightful flowing beauty of Kathak and the two should never be confused.

However, the real Kathak did not entirely disappear under British rule but was practised by small groups of devotees especially in Rajasthan and Bengal. High caste Hindu girls had to be accomplished in the arts to make a good marriage and wanted to retain the classical form of Kathak. During the early years of the 20th century the classical performing arts of India experienced a revival along with the drive for national independence. Today Kathak is a highly respected classical dance worthy of the heritage from its long past.

During the last 150 years or more, Kathak was learned primarily in two gharanas: Jaipur and Lucknow. Gharanas, a tradition of North India, represent a particular style of performance in the arts of music and dance. People belonging to a particular gharana do not always live in the same geographical area. Students, for example, will move to places other than that represented by their guru. Sometimes court patronage brought together many adherents of a particular style and this became the impetus for beginning a gharana which then took on the name of the patron court. Dancers and musicians lived in the town adjacent to the court where they performed. While their first obligation was to the prince, they could teach in their spare time. The two tables that follow show the main line of descedancy of each controlling family of teachers in the Jaipur and Lucknow

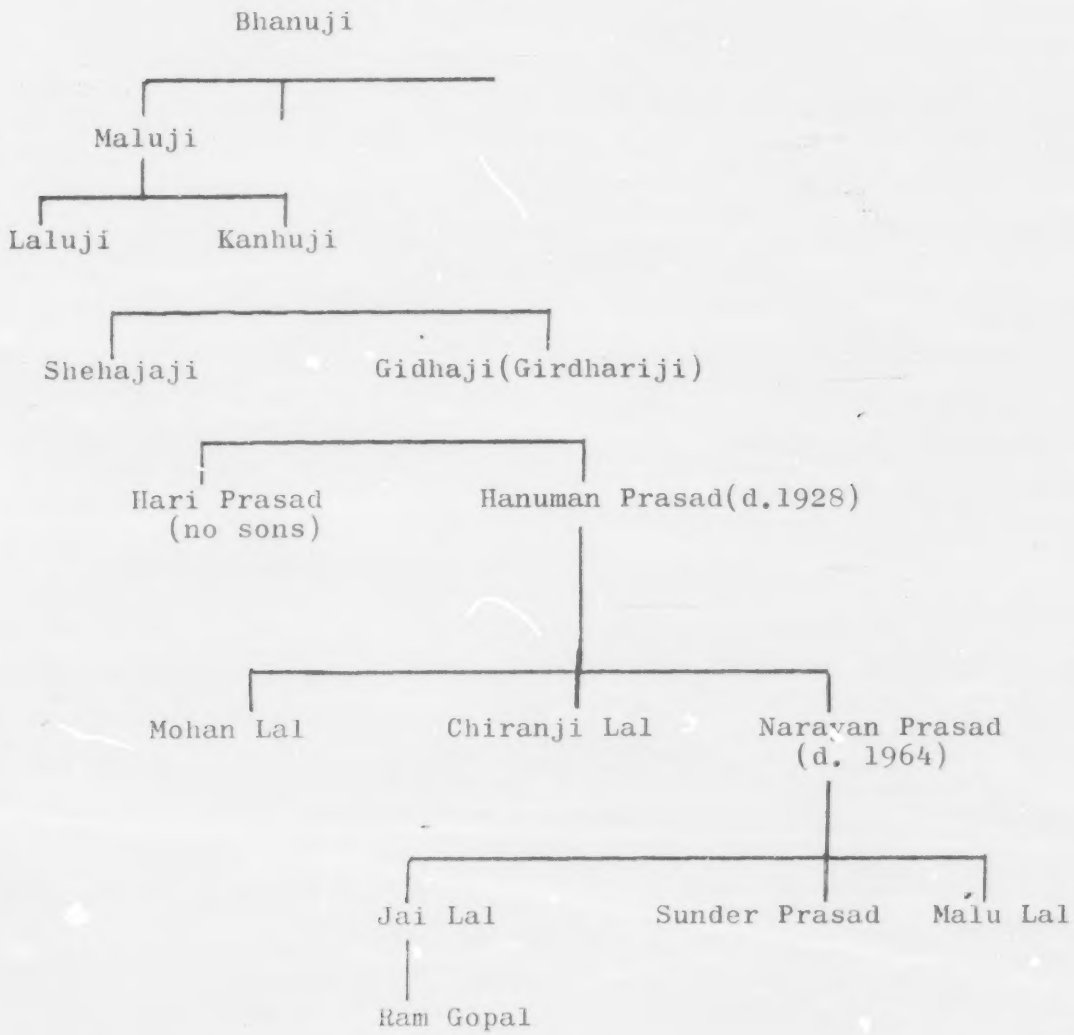
Gharanas. No account is given of "subsidiary schools" set up by students or others in close association with a given gharana.

The Jaipur Gharana took its name from the Rajasthan princely state of Jaipur. Many of the families came from West Rajasthan because the court of Jaipur was a large center for the performing and visual arts employing hundreds of musicians, dancers and artists. The table that follows covers the genealogy from approximately 1800 to 1965. (See chart.) The Jaipur Gharana is known especially for the grilliance of its intricate footwork but it is more religiously oriented than Lucknow. Its founders were very devout people and this spirit has remained with its adherents.

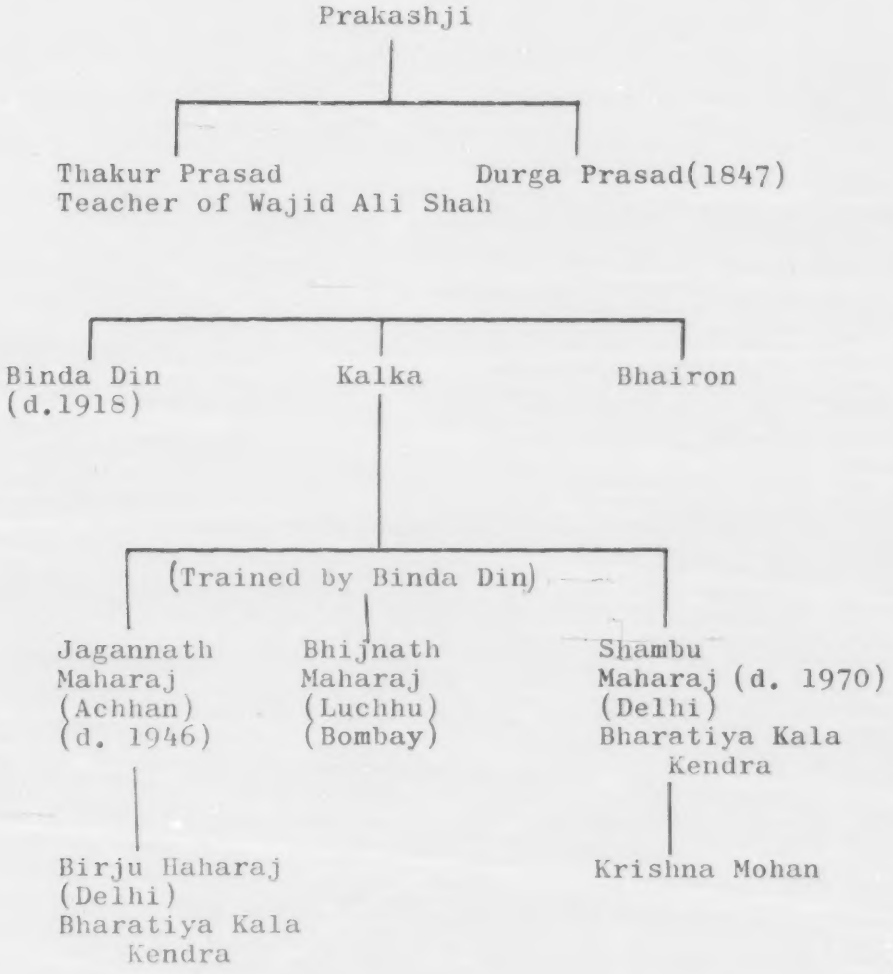
The Lucknow Court developed a center for the arts at the end of the 18th century. This happened at the same time the court of Delhi relinquished its powers to the tributary states. The dancers and musicians of Delhi came to Lucknow which was noted for its elegance and understanding of the arts. Wajid Ali Khan ascended to the Lucknow throne in 1847 and established a training center for dancers. Wajid was a writer of verse, a dancer and a musician. The halls of his palaces rang with music and activity in the arts from morning to night. Thakur Prasad became his guru and lavish court productions were arranged for Wajid and his friends. With the demand for performers thus established, Lucknow soon developed a gharana.

Thakur's two sons succeeded him at court. Kalka was noted for his rhythmic development of the dance and Binda Din added a strong lyrical content. He composed thumris, dadras and ghazals. The combined contributions of these two brothers gave the Lucknow Gharana both lyrical

JAIPUR GHARANA



LUCKNOW GHARANA



grace and technical precision. Kalka's son, Shambu Maharaj (d. 1970) trained hundreds of dancers and received two of the highest awards in the Indian art world. Birju Maharaj, a grandson of Kalka, is teaching (1973) at the Bharatiya Kala Kendra in Delhi and is directing his energies toward the development of modern Indian ballet. These are the last exponents of the Lucknow Gharana. (See chart)

Modern Kathak is a blend of primarily Hindu and Persian dance styles. When Kathak absorbed some of the characteristcs of Arabic dance, the religious austerity of the early centuries gave way to a dynamic expression of the joy of living. This zest for life is reflected in the rapid turns and intricate footwork that give Kathak its vitality and appeal.

The basic introductory pose has feet crossed and the right toes placed just behind the left foot; the right hand is stretched out level with the shoulders and the left hand held high above the head. The dance recital begins with an invocation which pays obeisance to the gods and gives greeting to the audience. At court, this salutation was directed to the emperor or ruler. The dance begins in slow tempo with nritta movements of eye, eyebrows, neck and wrist. This prelude may include beautiful arabesques and decorative head movements to varying rhythms. The nritta forms in Kathak are strictly rhythmic, have no text and are learned from a system of bolas, representative dance syllables. The most important forms of Kathak nritta are:

1. Ganesh Vandana: A salutation to the god Ganesh, dispeller of difficulties. Words of praise are blended with the bolas.
2. Amada: Appears early in a dance recital and represents an "advent" or coming. Composed of Natwari bolas

3. Thata: Distinguished by decorative gestures in slow rhythm.

4. Natwari: Compositions using ta, thei and tat with their derivatives. Natwari refers to Krishna. The tempo is faster and accompaniment is on the pakhawaj. The dancer recites the bols then dances but the process may be reversed with the drum giving the patterns first.

5. Paramela: The sounds of different drums such as the naqara, pakhawaj and tabla are blended with the syllables of the Natwari bolas. Danced with great speed working up to a climax with intricate footwork.

6. Paran: A forceful dance with vigorous movements. Accompanied by akhawaj.

7. Kramalaya: A dance in Tintala ending in fast speed. Used by good dancers for improvisation.

8. Kavita: A poetic composition performed as nritta, rather than emphasizing mood or story.

9. Toda and Tukada: Small pieces composed of fixed patterns.

10. Sangita: A dance piece recited in swaras (sa, ri, ga, etc.)

11. Pedhant: A piece with bolas recited, usually by by someone other than the dancer. Correct accents with tala significant.

12. Tarana: Complicated foot rhythms with patterned movements executed with speed and considerable syncopation. Has spectacular arm movements, sideways foreward and upward.

Individual selections in a dance recital are arranged according to tempo beginning the slow dances and gradually progressing to items which move faster and faster. Nritta pieces are inserted according to the appropriate tempo. Not all the dances described here will be found in any one dance program.

Tukras are part of nritta and consist of some six or seven rhythmic groupings ending in a characteristic posture. Tukras may be slow, medium or fast. Torahs are similar to

tukras but are usually reserved for fast tempos.

Nritta is accompanied by lehra, a refrain or single melody line within a given tala cycle, which is repeated continuously. The arrangement provides both dancer and drummer with a constant picture of the rhythm since every melodic note has a particular place in the rhythmic sequence. This is most helpful in the tatkar (rapid footwork) which requires long hours of practice to acquire rhythmic precision.

For every two drum beats, only one dance beat is given. Dance has its own bolas which are different from the bols of the drummer.

Tin Tala[1]

	X	1			2			
Tabla Bols	dha 1	dhin 2	dhin 3	dha 4	dha 5	dhin 6	dhin 7	dha 8
Dancer Bolas		tha 1		thei 2	thei 3		tha 4	

0				3			
ta 9	tin 10	tin 11	ta 12	dha 13	dhin 14	dhin 15	dha 16
	aa 5		ei 6		thei 7	tha 8	

Nritya covers expressive moods derived from narrative content. Some set pieces have no words but depend upon mime, facial expression and hastas (hand gestures) along with co-ordinated body postures to create the emotional feeling. The religious orientation of former centuries has been expanded

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[1]Singha and Massey, p. 141.

today to include a wider variety of moods. Classical song supplies most of the material for nritya today but centuries ago Vedic chant was the accompaniment and then religious songs, Kurtanas grew up under the asupices of Vaishnavism and made important contributions to the later Dhrupad and Dhamar styles. In the Kurtanas, Krishna is referred to as the divine dancer with Radha as his partner. Indications are that many Kurtanas were intended to be danced since conventional tala signs and drum bols were included in the poetic texts along with some directions for both rhythm and dance. These Hindu types including Dhrupad are chaste and uplifting and employ many similes, four each for flowers, birds, fruits and animals. The use of figurative texts gives opportunity for more decorative dancing. The dancer may recite the words or have some one in the accompanying ensemble do this. Dhrupads and kirtanas are serious and slow moving. With Tansen, the great singer of Akbar's court, Dhrupad reached its height.

After Muslim rulers were well established in Northern India, thumri, ghazal and dadra styles of singing became the basis for new forms of Kathak dance. Texts of an amorous nature, possible with these styles, were popular with the nobility who were the patrons of the arts. Wajid Ali Khan is reputed to have created thumri in connection with his interest in Kathak Dance and his court musicians perfected the style. Dadras used only dadra tala (six beats) but otherwise resemble thumris. Ghazals have Urdu texts and are of Persian origin. Pieces in dhamar and hori styles pertain to Krishna. Kathak Dance follows, to some extent, the style of the song which accompanies it.

Gat covers those sections of expressive dance which may be classified as mime but have no specific dramatic

text. Gat-nika includes a gait revealing the sort of character portrayed and ends in a relevant pose. Gat-bhava interprets a story through mime demonstrating a variety of ways to give expression to the same idea such as pulling a veil over one's face or portraying Krishna playing a flute. Krishna's emotional state can be shown through the manner in which he raises the flute to his lips. Included in gat-bhava are the nayika-bhedas which show the character of the nayika (heroine) and describe through mime her mode of behavior.

Gati means gait or walk and supplies another part of the nritya aspect of Kathak. Gati may be used to dramatize both the character and the appearance of birds, animals and a wide variety of people.

The costume of Kathak has changed since the days of the Mughal rulers, but some traces of the former court dress are still in evidence. For one type used near the end of Akbar's reign, the men wore a jacket and women a choli (fitted short-sleeved blouse) with bare midriff. Tight pajama trousers were used under a full skirt made of three tiers of stiff material, the longest falling a few inches above the knees. A thin orhni lay over the shoulders of women. A muslim turban covered the head of men.

The costume during Jahangir's reign consisted of bright colored silk pajamas worn under a high-necked dress with soft flowing sleeves and skirt of thin see-through material. For women a embroidered satin waistcoat and men the angarkha (left-fastened jacket) completed the costume. Women used the orhni across the shoulders and colored the palms of the hands and the feet a henna red. The full skirt emphasized the movements of the dance especially the fast turns.

Today the male dancers use the tight white pajamas and long sleeved blouse, a full white skirt about knee length or a little longer and an embroidered sleeveless jacket. Women sometimes wear this costume also.(Slide 125) For dance dramas the ladies prefer a sari or dress with a long full skirt of heavier silk than the old costumes. A drape of material on the front of the dress resembles that of a sari. Colors are rich with gold borders for these dresses. (Slides 126-144)

Ankle bells are an important part of the Kathak costume. Long strings bearing from 100 - 150 bells are carefully wound around each ankle so that each bell may sound clearly when the feet execute precise rhythms.

Natya or the dramatic element of Kathak is centered primarily in the Krishna legends. His life abounds in interesting little incidents suitable for dance especially during those years from his birth at Vrindaban through the period he spent with the gopis (shepherdesses) along the Jumna River. With Radha as his companion, these episodes are full of human understanding and compassion.

The Ras Lila dance-drama is usually considered part of Kathak repertoire though not strictly in classical style. Folk dance elements are mixed with Kathak and the subject matter is taken from the Krishna stories.

Hand gestures in Kathak are called hastas and do not follow as strict a code as in Bharata Natyam. The hastas might be described as an understatement rather than aiming at complete and exact representation. Ideas are expressed in the entire body with economy of movement and quick execution. If a dancer wishes to portray the moon, he will

CHAPTER IV

DRAMA

Modernized versions of Sanskrit plays are used on the contemporary stage and occasionally in films today. Sanskrit productions of ancient times paralleled classical music and dance and, like these arts, have been preserved in essence and developed in form over the centuries.

SANSKRIT DRAMA

The origins of Sanskrit drama were probably rooted in the early Aryan days when rhapsodists were employed to recite the epics. Emphasis was on the liturgical and religious aspects of these recitations. Over the course of the years the liturgical was replaced with the dramatic and professionals were employed. However, the environment for music and dance as well as drama was not conducive to high development due to the Brahmanic atmosphere of the post-vedic years. A joyous attitude toward the performing arts as entertainment was not permitted. The Brahmanas had a strong influence over the courts which were the main source of support for the arts.

Sanskrit language also had its roots in the Aryan-vedic times but was well codified by the grammarian, Panini[1],

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[1]Written Sanskrit using Devanagari was of a later date than Panini. Brahmi, Semitic script, was the source of Devanagari which became the form for written Sanskrit. John Allen et al, "Sanskrit Drama", Encyclopedia Brittanica Vol. 14 (Chicago: W. Benton, 1972).

during the fourth century B.C. and this was the form used by learned Hindus from this time on. Pantanjali (150 B.C.), also a grammarian, speaks of the actor in his Great Commentary describing him as singing and mentions people going "to hear the actor." He also refers to Vishnu legends being represented on the stage with mimic action and declamation. Sanskrit drama reached its peak during the golden age of the Gupta reign in the 4th and 5th centuries A.D. Sanskrit as a classical language continued for centuries and was used by Jayadev (c. 1180-1202) for his Gita Govinda.

Sanskrit drama was completely different from that of the Greeks of the same period. With emphasis on romantic appeal, no attention was given to the unities of time and place. Characters could be as numerous as the dramatist wished and represented both human and super-human types. Poetic achievement was more important than dramatic justification since audiences were both elegant and cultivated. Because the objective of all Indian art was the attainment of eternal bliss, Sanskrit drama did not allow for tragedies. However, melodrama and pathos delighted the playgoer but the ending had to be happy. Non-religious and non-epic themes were based on historical kings; light comedies included harem intrigues.

Otherwise, subject matter was concerned with the mythological and the dramatist drew from the Mahabharata and Ramayana for themes frequently calling upon the supernatural to intercede in the problems of the hero and heroine. Picturing the life of the times was not the objective of these writers. However, the situations were those found in everyday existence and represented human feelings and experience in a very deep and real sense. Bharata in the Natyshastra outlines how the drama is to be developed with emphasis on the steps that led to conflict and its resolution (Chapter XIX).

Since the dramas were read, recited or enacted mostly in court surroundings, those episodes were included which would be most acceptable to the ruling prince. When Bharata codified the practices of his time he showed the same love of detail which has characterized Indian music and dance ever since. Future generations made no effort to break with the pattern he presented. Bharata presented the ideal form in his treatise drawing from the conventions in practice at his time.

New characters, plots and situations were not in keeping with the basic philosophy which served to preserve continuity in Indian culture. When the ancient epic still conveyed the moral and ethical truths that encouraged man's development, no reason existed in the minds of the people to introduce new material. Dramas aimed at the ideal and the tradition of using the text of the Mahabharata and the Ramayana as a basis for the performing arts was established and has continued to the present time. Another possible influence may be found in the effort to drive Buddhism out of India and to establish a pure form of Vedic Hinduism. By 500 A.D. a large number of Buddhists had left the country so the subject matter of the plays may have had other than pure entertainment as one of their objectives. Whether religious or not the plots were so constructed that virtue triumphed over evil and heroes were noble, self-controlled, and of good position in life. Rama satisfied all the requirements of the ideal man and Ravana became the embodiment of evil. Attachments of royal rulers to younger girls was not considered sinful but one did not divorce the older queen and she was paid all due respect. Many kings were polygamous or had harems. However, Rama remained the representative of a monogamous life forever faithful to Sita.

Heroes were of four types with one representing each of the four main classes of society (castes). Within each of these classes were high, middle and low divisions making a total of 48 possibilities. Heroines were equally well-defined into wife, another's wife, or a courtesan plus a divine heroine. She might be experienced, inexperienced or bold. She could be a first love or a later one and her possession of graces added to these categories total 389.[1] In practice probably not more than twenty-two were actually used.[2]

The court jester is an indispensable character, and often became the intermediary between the hero and his latest love. He is also the advisor of the hero and a favorite in the harem. He must be a Brahmana but have an ugly appearance such as a dwarf, lame, balk-headed with teeth protruding. He indulges in jokes both vulgar and silly. High-born, he is a suitable companion for the hero who could not divulge his secrets to anyone of low caste. Even though his origin may have come from tribal plays his popularity would not allow him to be dropped from the most sophisticated Sanskrit plays. Another explanation may be found in the practice of worshipping an ugly character to ward off evil and ill-luck.

The humor of the jester was defined and organized into types:

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[1]I. Shehkar, Sanskrit Drama: Its Origin and Decline, (Leiden: E.J. Brill, 1960).

[2]Dravidian culture of India was matriarchal society and women were allowed much more freedom than in Aryan society.

Vinoda:	Criticism of sexual unmorality.
Vanchana:	Persuasion of a village fool to become a thief.
Asana:	Description of an elaborate feast.
Rajaseva:	Merits and demerits of several types of kings. The ideal king was the hero of the play and this provided "refuge" for the jester especially when his king was usually in the front row.

Clever comic asides were another part of the humor not written in the text. Kalidasa and Sudraka used bits of humor about gastronomic difficulties and pithy comments on common social situations.

The rules for staging are given in the Natyshastra. With no scenery and practically no properties, the actors were required to create all illusions through their histronic capabilities. Here mudras, costumes and expressive movements gained considerable importance. When characters moved from one locale to another, they simply walked in a circle saying "now we are at the palace gate" or where ever the next scene was to take place.

Bharata describes three different kinds of theater structures, each in three sizes. However, some doubt prevails as to whether any structures following Bharata's specifications ever existed. Common practice was to use the royal palace and houses of the rich for private audiences. What sort of theaters they may have contained is not certain. Open air stages were popular and temple courts had places where dramatic performances could be staged and allow the general public to attend. Neverthless prologues were directed to an elite audience and the observers were flattered into being an understanding audience. A picture left by most authorities is that performers were highly trained professionals presenting their art to people of cultivated tastes. The belief of the times was that the soul must be prepared to comprehend the significance and beauty of the creative arts.

The drama began and ended with verse. Throughout the body of the work, verse was used for all significant ideas. The tradition of the times seems to have favored poetry for all important writings, even texts on medicine and grammar. Prose supplied the connecting links in the drama. Sometimes characters recite long sequences of verse in praise of natural scenery and its beauties. These insertions tended to slow down the dramatic development.

Sanskrit drama was used in the celebration of the festival of Indra's Flagstaff and the practices acquired in this connection became part of the dramatic staging of these plays. Numerous propitiatory acts called Purvaranga made up some ten items, some of which were behind the curtain which separated the back stage . The fact that these were fixed points indicates the care given to detail:[1]

1. Setting up the orchestra in the center back with fixed positions for each instrument.
2. Musicians take their places.
3. Musicians adjust instruments.
4. Rhythm syllables are played.
5. Trial playing of the strings.
6. Drums join with the strings.
7. Song of praise to a god. Fixed verses of prayer and benediction for the successful conduct of the play.
8. Flower offering.
9. Obeisance to the Sutradhara or stage manager.
10. Dances.

Elaborate Purvarangas were referred to as "nandi," a delight of the gods and the opening lines of some Sanskrit plays include "and now at the end of the Nandi." then the sutradhara makes his entrance. Next the assistant stage manager replaced the sutradhara and calls the Vidusaka(jester) and his own wife to the stage. The play, the author and the

occasion are discussed. The assistant stage manager's wife sings a song about the season of the year to infuse the proper atmosphere and to secure a responsive state among the audience. Now the opening act of the play proper begins.

Sanskrit plays use both songs and instrumental music but these are not indicated in the main text but are part of the tradition of staging which is left open by the playwright. If points of interest are not expressed by the author then the songs center on these in order to clarify any anbiguities in the main text. Each character is introduced with a song and songs were used to cover any mishaps in the production. Songs can be grouped into five types:

1. Entrance of each character,
2. Reeinforcement of mood,
3. Change of mood or situation,
4. Expression of intense feeling,
5. Exit of main characters.

Dr. V. Raghavaa believes that the song verses were added after the play was completed and were not written by the poet himself. Since song texts usually drew from the verses of the play, to included these in the written form would be redundant. Sanskrit plays were written to be read as well an enacted. Some of the later poets inserted verses at points of high emotion that could be used for songs. During the height of the classical period, artists had their own composers who wrote the dhruva music using the Prakit language. The content of these texts was symbolical and a list of set images suitable for certain characters were in common use, e.g. female swans for lovely ladies. These songs were probably sung from behind the curtain but the concerned actor on the stage might join in for at least part.

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[1]This and other material about the music in Sanskrit drama has been taken from an article by V. Raghavan,"Music in Ancient Indian Drama," Bulletin of the Sangeet Natak Akademi, No. 4 (New Delhi: 1956).

Dhruvas varied in meter and tempo according to the emotion portrayed. The jatis(early ragas) in which the dhruvas were composed were analyzed for their emotional content, e.g. in melodies used to express love, Ma and Pa predominated while Sa and Ri were found in those of a heroic nature. Later writers developed even more close relations between raga and rasa. By Kalidasa's time the studied ude of ragas in dramas was firmly established.

The words of the dhruvas were considered so essential to the play that the first time through was sung without drums or elaborate embellishments lest the audience miss the theme of the text.

When the action of the play included music and dance on the part of the main characters, the staging was not expanded at these points to include special dhruvas as well. At other points mood music might be performed with no text using only syllables on the part of the vocalist.

The rhythmic aspect of the music which accompanied the action of the characters was significant. The gait or manner in which a character walks gives the impression of how he feels and the situation at hand. The rhythmic aspect of the accompaniment must support this, e.g. a quick tempo with quick beats represents agitation, alarm, exhilaration etc. In some cases the tala was specified for certain scenes and the bols given for particular parts of the drama.

Among the instruments used for accompaniment, the flute seems to have had considerable importance. Flutes also served as drone instruments at that time. The largest musical ensemble on record as reported by Raghavan was made up of:

12 male singers
12 female singers
26 flutes
6 main drums
3 subsidiary drums plus others

The first Sanskrit dramatist whose works are known today was Bhasa (c. 3rd century A.D.).[1] Of his 13 extant plays, six deal with situations from the Mahabharata. His form is natural and does not adhere to all the rules laid down by Bharata. Bhasa worked in the South a good bit but his plays were well-known to succeeding dramatists. Kalidasa (c. 375-413 A.D.) represents the cultivated form of the drama. All three of his plays deal with armorous situations where kings who already have a wife and harem fall in love with someone else. Two of the kings are mythological characters and one is a historical person.[1]

Abhijnanashakuntala of Kalidasa, commonly referred to as simply Shakuntala, has seven acts and is the best known of the three. (See Tape III Side I, Item 6; Slide 70.) As the story goes, King Dushyanta passes a hermitage of a sage and sees three girls caring for the plants and shrubs. He is attracted to Shakuntala whose father is a sage and mother a celestial dancer. Shakuntala falls in love with the King who induces her to marry him according to the Gandharva form, a simple mutual contract. He gives her a ring as a seal of their marriage contract and then returns to his capital. Shakuntala becomes pregnant and broods over the delay of the King in sending for her. The sage curses his daughter because she is a forgotten woman and urges her to go to her husband and show him the ring. After much persuasion she goes to Dushyanta but he does not recognize her. When she starts to show him the ring, she finds that it is gone from her finger. Thus unrecognized, she leaves the palace to stay with her mother. Eventually the ring is found inside a fish by a fisherman. On a charge of theft the fisherman is brought to the King. When Dushyanta sees the ring he recovers his memory but does not know where to

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[1] No unaminity of date exists.

[2] Adya Rangacharya, The Indian Theatre (new Delhi: National Book Trust, 1971). pp. 16-42.

find Shakuntala. On his return from a journey to assist Indra, he stops to rest at the sage's hermitage. He meets the boy that Shakuntala gave birth to and thus is finally able to locate Shakuntala and the two are united.

Two other dramatists of the golden age of Sanskrit were Shudraka, almost a contemporary of Kalidasa, and Vishakhadatta. The next highly significant writer of record was Bhavabhuti (c. 700 A.D.) who wrote three plays two of which covered the entire story of the Ramayana. Sanskrit plays continued to be written up to the seventeenth century; these writers followed the style of Kalidasa and Bhavabhuti.

The decline of Sanskrit drama set in around the year 1000 A.D. Traditional patronage was not as prevalent as in former times when princely houses saw in the plays a reflection of the ambitions they cherished. Sanskrit as a language was no longer completely understood by even the elite. With the current revival of classical arts, the study of Sanskrit as a language has increased and more attention is being given to the literature of that ancient tongue.

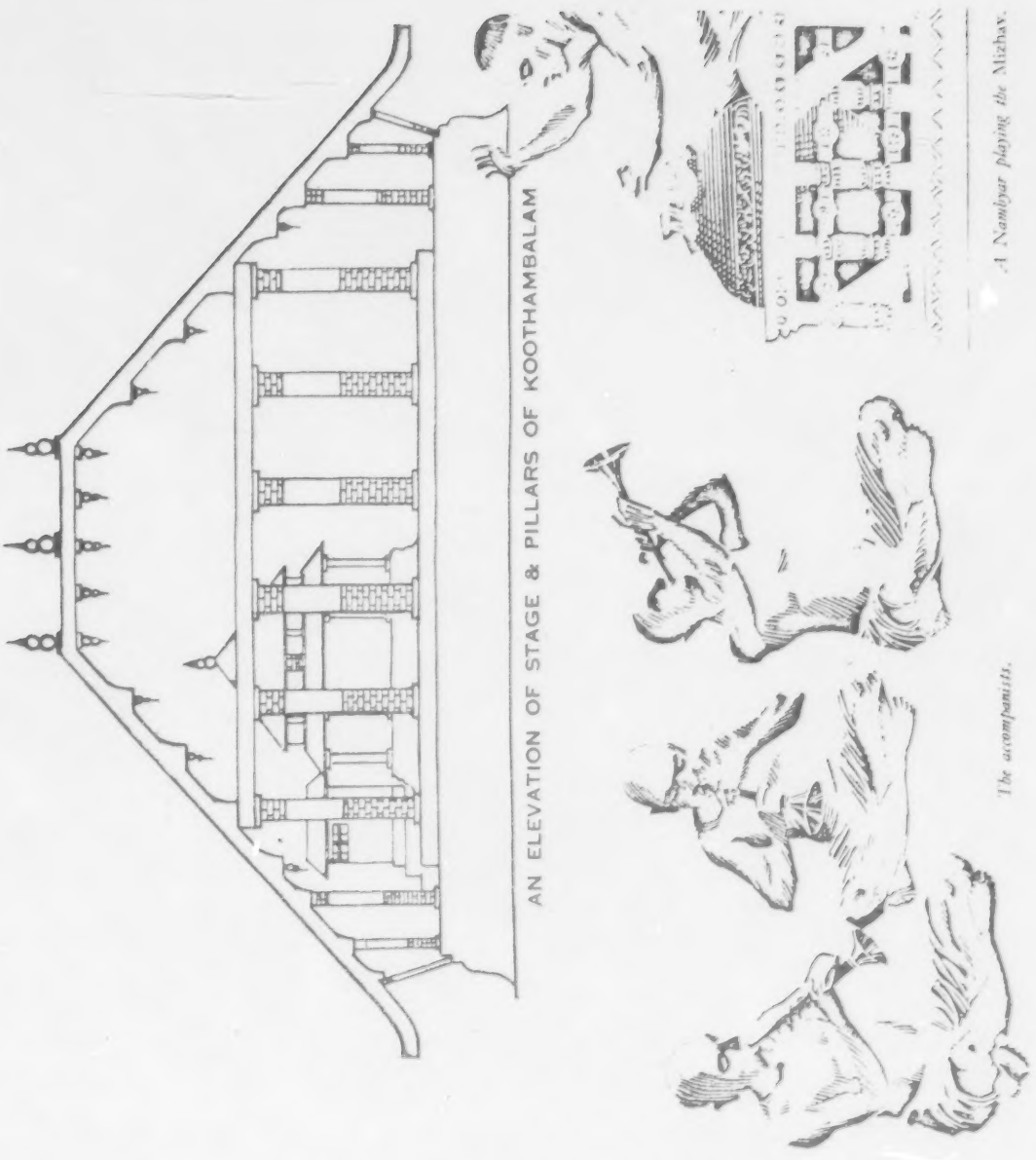
KOOTIYATTAM

The only extant form of Sanskrit drama practiced in traditionalstyle is the Kootiyattam of Kerala. However, some differences exist between Kootiyattam and classical Sanskrit drama. The latter was designed as a theatrical art to be presented at court, was patronized by kings and assumed an elegant and sophisticated style. Kootiyattam was a temple art through the centuries, was influenced by priests, included ritualistic expression and was staged in the temple courtyard as a votive offering. The Chakyars(brahmin community of actors) and the Nambyars(community of musicians) along with royal patronage through the temples have been responsible for keeping this art alive to the present. The women of the Nambyar community, called Nanyars, took the feminie roles and did the singing; many were fine dancers.

Indian temples have played an important part in the life of the community where they exist. Many people make daily visits to the temple not only to worship but to meet friends, discuss politics, buy novelties at festival times and partake of the many services temples afford. Performances of music, dance and drama are part of worship but also provide entertainment and diversion within the context of a religious experience.

The large temples of Kerala had their own theaters built within the temple compound where dance and drama have been performed since the ninth century as votive offerings to the gods. These occasions provided both moral education and aesthetic enjoyment to the cultured and sophisticated as well as the common people. Some of the temple theaters of Kerala (Kootampallams) are still standing today and were probably built during the 16th and 17th centuries. Where theaters did not exist the temple mandapa (pillared platform) or yaliyampalam was used. Some sources suggest places outside the temple proper.

These Kootampallams resemble one of the three types of theater described by Bharata in The Natyashastra and have a rectangular shape with a large sloping roof. (See sketches) The dimly lighted interior with its high arched ceiling gave the feeling of a cave. The central area was reserved for brahmins while the rest of the auditorium was open to the audience which, by the way, did not admit low caste persons. Along one side of the central area was a square stage projecting into the audience with a wooden canopy supported by pillars located at each of the corners. These pillars were painted a bright glossy red and had square bases even when the upper portion was round. (Slide 72)



(From Times of India Annual, n.d.)

The underside of the dome-like canopy was carved with ornamental designs forming sections or pockets. These decorations were not generally observable by the audience but were intended for acoustical purposes. The irregular surface deflected the voice of the actor to all parts of the audience which surrounded the stage on three sides. The stage faced the diety so that the actors directed their performance to the god.

Another feature of the Kootampallam was the rows of pillars, sometimes of varied size, that followed the line of the exterior walls of the auditorium (See ground plan). In the past the Kootiyattam traditionalyy was not performed outside the temple but this does not hold today.

Around 1000 A.D., King Kulasekhara allowed the interpretive portions of the Sanskrit text to be given in Malayalam, the local language. He wanted to bring the drama closer to the people. This was not unorthodox in that the dramas were always multilingual using the Prakits(dialects) of the period in which they were written for the commentary. Nevertheless the introduction of the vernacular was an important innovation. The main actor gives the verses in Sanskrit and the Vidusaka interprets the slokas in a mixture of Sanskrit and Malayalam.

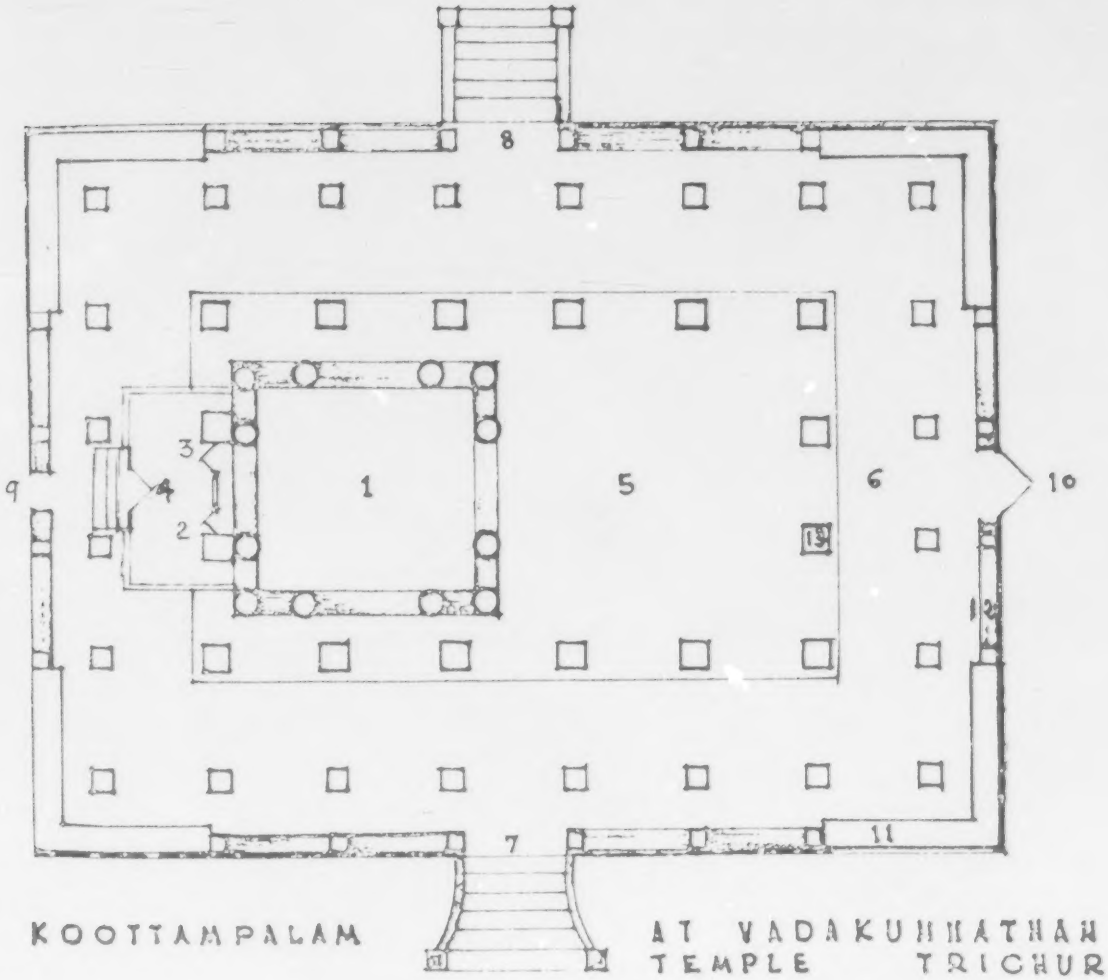
The accompaniment to Kootiyattam requires considerable drumming. Near the rear door at the back of the stage are placed two large pear-shaped drums (mishavas) formerly made of clay, now of copper. (Slide 73.) These drums measure about 36 inches in height and 26 inches in diameter at the widest point. The opening at the top is very small, about six insches in diameter and covered with skin. Both fingers and palms of the hands are used in executing the tala on this head. The drums are held in position by large wooden crates and the Nambayar sits on top of the crate. The mishav is the most important instrument for accompanying dance and abhinaya (espressive action)

in Kootiyattam but does not sound when the Chakyar is reciting the verses and prose. The main actor gives the Nambyar a signal when to begin and when to stop. However, the Nambyar has to understand the drama in order to follow the interpretive passages which he accompanies.

Two drums are needed, one for the main beats of the tala and the other for the elaborations. According to a centuries-old tradition, no one by a Nambyar is allowed to play the mishav and it may only be sounded in actual performance. Practice has to be done on make-shift instruments.

The complete orchestra for Kootiyattam is known as the panchavadyam and consists of: mishavas (2), timila or edakka, sankh, kombu and kuzhal. The timila and edakka are similar in principle. The left hand controls the pitch of the upper head by tightening or loosening the tapes and ropes which hold the head in place while the right hand plays the upper head with a small stick. The kombu is a curved brass trumpet; the sankh is a conch used in Buddhist times usually for military purposes and to announce the arrival of an important person. (Kings frequently took part in performances themselves.) The kuzhul resembles the North Indian shenai. The Nanyar accompanies herself with small metal cymbals as she sings. Wind instruments are used more frequently as accents than as melodic instruments.

During the early centuries, an elaborate introduction (purvaranga) to the drama included several items of music and dance as religious ritual. Some of this practice still survives in the Kootiyattam performances of today. The ceremony begins with the lighting of the three-wick Kerala lamp placed center front. (Slide 71) After the musical numbers a short curtain is held up just behind the lamp while the actor makes his entrance from th center back. At the appropriate time the curtain is dropped slowly to the floor and then pulled off the stage.



Ground Plan: 1. Stage with round pillars at corners; 2-3. Entrances to stage from dressing room; 4. Entrance to dressing room from back of auditorium; 5. Raised Brahmana level of auditorium; 6. Auditorium; 7-8. Main entrances to auditorium; 9. Back entrance to auditorium used by actors; 10. Front auditorium entrance used at times by characters during performances; 11. [illegible]; 12. Wooden trellis-frame "walls"; 13. Pillars.

Goverdhan Panchal, "Kootampallam: Sanskrit Stage of Kerala," Journal of the Sangeet Natak Akademi, No.8 (April-June, 1968) New Delhi. p.19.

The main character has to be able to act out the feelings of both sexes as he expounds on the different individual reactions to the situations in the drama. Bharata claimed that a sing-song manner of rendering the slokas is incorrect. While Kootiyattam has no songs, both stanzas and prose are chanted with a tone cultivated to represent voices from a supernatural world. (Tape III, Side 1, Item 7) No drums are used during the chant but accompany the interpretive acting or dance. The number of pitches is limited perhaps to some four or five. Different characters, situations and sentiments are represented by different group of pitches. Talas are from the Karnatic musical system.

Since the dramas are very long, a full play is not presented at one time but spread over several successive days. At the beginning of each performance the audience is brought up-to-date on what has already taken place in the plot. Even then one performance may last well into the early hours of the morning.

The content of successive performances follows a scheme such as this:

> 1st day: preliminary ritual and first introduction of the main character.
>
> 2nd day and on for a few days: Description of the the earlier life of the hero prior to the incidents to be staged.

The Chakyars have in their collection sets of verses that summarize the early stories of heroes lives. These can be used to shorten a production as needed.

> 3rd or later day: the first introduction of the vidysaka. If the condensed time pattern is followed

He recites the previous incidents concerning the hero in a mono-art form.

Last three days: The actual Kootiyattam takes place.

The minimum time for these complete productions is 11 days and the maximum about 35 days. The content of the first few days can be lengthened or shortened as circumstances demand.

At the conclusion of an act, the Nanyar sings as all the characters except the hero make their exit. The Nambyar plays the mizhav as the final invocation is given and the Chakyar hero does a sort of dance. Next he washes his feet, lights a wick, extinguishes the lamp and relights only one wick. With this the Kootiyattam performance for that day comes to an end.

Individual word meanings are presented through the art of angikabhinaya(gestures) which includes not only the individual word but suggested ideas. Hand gestures are based mainly on the Natyashastra. However, the Chakyars had an anonymous manual called Hastalakshanadipika for this purpose and later this book was adopted by Kathakali.[1] The Kerala tradition is an elaborate one with each word uttered slowly and gestures given for the stem and the suffix. Other gestures indicate the number and gender, tense and mood. This manipulation of the hands and fingers is limited to the space between the shoulders at chest level.

Here is an example of how a scene can be expanded: the actor recites "iyam ka" then begins to indicate through jestures all its suggested meanings:

---

[1]K. Kunjini Raja, Kutiyattam: An Introduction(New Delhi: Sangeet Natak Akademi), p. 18.

"What sort of a girl is she?"
"What is her name?"
"Who is her father?"
"Who is her mother?"
"What is her family?"
"Why should I worry about all these things?"[1]

Then he begins to answer all these questions. For the first one he develops a whole scene revealing the sort of girl she is and how she attracted his attention. This particular manner of developing and expanding Sanskrit drama does not follow Bharata's rules but represents the tradition of Kerala and can be accepted as a legitimate art in its own right.

Many of the conventions of Kootiyattam were taken over by Kathakali dance-drama including the costumes and make-up. These are describe along with some of the formalities of production in the chapter on dance. Large buffant skirts, enormous head-pieces and elaborate facial make-up add to the unreal nature of the actors who nevertheless express the human emotions common to all mankind. (Slides 74, 75, 76)

Kerala was known as a center of dance and drama from the 2nd century on. The Chakyars are mentioned in a Tamil epic, Silappadikaran of this period and this community has been performing in the temples of Kerala ever since. Bhasa is reported to have been born in Kerala and his plays are still enacted on its stage.[2] During the 5th century a high point in artistic development was reached and this heritage has remained a part of the traditional culture of the people up to the present time with only slight interruption.

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[1] Raja, p. 21

[2] O.M. Anujan, "Kootiyattam," in Kathakali (Journal of the International Center for Kathakali, Delhi, Jan.-Mar., 1968).

Yakshagana Plays

The line separating highly developed folk arts from the classical appears at times quite blurred. The Yakshagana plays of Mysore found along the west coast of India fall into this category. Including characteristics of both Sanskrit and folk drama, they first appeared in the 12th century A.D. at the time when Vaishnavism was exerting a strong influence on the performing arts as a expression of religious devotion.

The Yakshagana dance dramas draw from Bharata Natyam as well as the conventions of Kathakali dance. The movements are vigorous and mainly suited to heroic fighting scenes. Texts include both prose and verse but the prose dialogue is not set to music. These productions last all night and are performed under the same sort of conditions as Kathakali.

Masks instead of elaborate facial make-up are used for gods and demons to terrify and startle. Costumes are colorful with bright blues, greens and reds predominating. Armlets, bracelets, necklaces and gold breastplates adorn characters of importance. Semi-human figures use red and black lines around the eyes. Some costumes are large and bulky like those of Kathakali, but the flavor of these performances represents a unique regional orientation.

Contemporary Ballet

The influence of the old dramatic forms of classical origin can be seen in the musical dramas of contemporary festival celebrations. Productions like the Ram Leela and the Krishna Leela Ballets draw stories from the epics but the style of performance varies from the strictly classical

to idioms taken from the film industry. The Kalashetra in Madras strives for purity in form and authenticity of style. The Dussehra celebrations in Delhi and Bombay are highly spectacular combining film and folk music and dance along with selections in classical style using Hindi texts. Only a limited amount of scenery and properties implement the action. Reliance is more upon modern lighting effects for the creation of mood aesthetic appeal and mystical impressions. Nevertheless a strictly Indian flavor permeates the drama whether produced on an outdoor stage or confined to more limited surroundings. Both characters and situations are from the epics and the development of the plot rests on detail reminiscent of practices found in classical productions. (See Tape III, Side 1, Item 9.)

Like the ancient performance, these modern productions are bringing the epic stories, the basis of Indian culture, to the people. The appeal is designed not only for the elite, as in the past, but for a much larger educated and semi-educated audience. No one is excluded if he can pay the moderate admission charge and thousands may view the drama at one sitting.

Valmiki's birthday is celebrated in Delhi during October and a temple in Mandir Marg is named after the author of the Ramayana, considered a teacher of love and human brotherhood. In Patna a commemorative stamp honoring Valmiki was issued in 1970 by the Union Minister of Information and Broadcasting.

Shakuntala has assumed many forms derived from Kalidasa's original play. A 1970 performance in Bombay took the form of a dance drama employing both folk and classical music. Dance patterns included Bharata Natyam and Kathakali

techniques. Staging used backdrops , but again, depended upon dramatic lighting for artistic visual and romantic impact.

Modern dramatization of ancient stories also includes important events in India's early history and those personalities prominently associated with these events. A.M. Nagarajan has developed a modern play (1970) with King Skandagupta as the central figure. Skandagupta was was the most significant ruler during the Golden Age of Sanskrit literature.

Only a very few of the many current plays, dance dramas and ballets taking their point of departure from Sanskrit drama have been mentioned. These modern productions usually employ the regional language of the playwright or are staged with Hindi text. Performances in the original Sanskrit with the old style of production are rare today. However, the influence of the traditional Sanskrit stage is very much in evidence in modern India. The ancient arts can be used with their ever-evolving continuum as a temporizing influence in an ever-changing world that effects the East as well as the West.

APPENDIX A

CONTENTS OF TAPES

Three double track, seven-inch reels of quarter-inch tape. (May be had on cassettes)

52 musical examples related to the foregoing text.

Recorded by Marie Joy Curtiss (except where other sources are indicated).

Edited by Prit Pal Singh.

TAPE I, SIDE 1

A DEMONSTRATION OF NORTH INDIAN CLASSICAL VOCAL STYLES:
DHRUPAD, KHAYAL, THUMRI

VOCALISTS: Ustad Niaz Ahmed Khan, Ustad Fayyaz Ahmed Khan

DISCUSSION: Arvindh Parikh. (Text in Urdu and English)

RAGA; TODI for Dhrupad and Kheyel

RAGA; BHAIRAVI for Thumri

TALAS: Jhoomra - 14 beats. 3 + 4 + 3 + 4
Chautal - 12 beats. 2+2 2+2 + 2 + 2
Ek Tala - 12 beats. 2+2 2 + 2 + 2 + 2
Tin Tala - 16 beats. 4 + 4 + 4 + 4
(Demonstrated on tape with bols.)

Comparisons of the tempo, text and syllabic forms are given along with sargam and vocalization

Recorded in Bombay, India, 1970

Additional Selections:

Thumri, "Baju Band Khul Khul Jaye"
Ustad Faiyaz Khan Sahib (Indian record)

Dhrupad, Raga-Adana (drut)
Senior Daggar Bros. (Indian record)

TAPE I, SIDE 2

1. KHAYEL and VOCAL DEMONSTRATION

MUNIWAR ALI KHAN

Raga: Yaman
Tala: Tin Tal
Kheyal: "Datta Gharib an Navaz"

2. EXPRESSION ON THE SITAR

IMRAT KHAN

Raga: Darbari

3. THE SOUTH INDIAN KRITI

M. VEER BHADRA RAO - VINA

Ragam: Karahar Puriya; Talam: Adi
Kriti: "Chakaniraja" by Tygaraja

4. KRITI IMPROVISATION, A DEMONSTRATION

T.N. KRISHNAN - Violinist

Ragam: Ranjani; Talam: Rupakam
Kriti by Tygaraja

5. A KRITI ON THE BAMBOO FLUTE

T.N. KRISHNAN: Flute

Ragam: Mokari; Talam: Rupakam

6. IMPROVISATION BY ACCOMPANYING VIOLIN IN VOCAL ENSEMBLE (South Indian)

M.S. Gopalakrishna - Violinist
U. Sivaraman - Mridangam

TAPE II, SIDE 1

STRINGED INSTRUMENTS: A series of short examples showing range and tonal possibilities of each:

1. SOUTH INDIAN VINA - G.I. Ramamurthy (Tanjore City)
2. VINA - Balachandra (Madras)
3. RUDRA VINA or BIN - Zia Muhiyuddin Dagar (Nonesuch Record)
4. VICHITRA VINA - Shri Gopala Krishna; Tabla - Lok Manya (Courtesy of Pan Orient Arts)
5. SITAR - Ilyaz Khan; Tabla - Ram Kumar Sharma (Lucknow)
6. SURBAHAR - Imrat Khan (Indian Record)
7. SARODE - Shaheed Khan (Lucknow)
8. SARANGI -
9. DILRUBA - Purshottam Hasurkar
10. TARSHENAI - Tabla - S.S. Gakolkar Baroda
11. SARMANDAL - D.R. Parvatikar (Indian Record)

TAPE II, SIDE 2

WOODWIND AND PERCUSSION INSTRUMENTS: A series of short examples showing range, tone and some techniques for each:

1. NORTH INDIAN TRANSVERSE FLUTE - Himangshu Biswas
2. SOUTH INDIAN TRANSVERSE FLUTE as an accompanying instrument - T. Vishvanathan (Madras)
3. SHENAI - Bismillah Khan (Indian Record)
4. NAGASWARAM - T.M. Kothandapani (Tanjore City)
5. TABLA DEMONSTRATION - Deerpaul Indurduth (Baroda)
6. PAKHAWAJ - Madhavrao Alkutkar (Record)
7. MRIDANGAM - Umayalpuram Sivaraman (Madras)

TAPE III, SIDE 1

RELIGIOUS AND DANCE MUSIC OF INDIA AND CLASSICAL DRAMA

1. VEDIC CHANT - Nataraj Temple, Chidambaram
   Sounds of a festival morning puja in the temple
   Yajur Veda chanted by the Dikshitars.
   Ambal's "Punjaratum Slokam"
   "Subhapudi Vilasa Nataraj" from a Sanskrit Drama.
2. DEVOTIONAL BHAJAN - Madurai Neighborhood Temple
   Evening Puja
3. NORTH INDIAN BHAJAN - "Main To Tumaro Dass"
   Bhimsen Joshi (Indian Record)

4. SIKH DEVOTIONAL SHABAD - "So Kyo Bisrai Meri Mae" (Gauri) Bhai Samund Singh & Party

5. CHRISTIAN MASS - Girls' Choir of St. Chatherine's Home in Bombay. "Our Father."

6. READING FROM A SANSKRIT PLAY - Prof. K.A. Poduval, Cochin Kerala. "Shakuntala" by Kalidasa.

7. KOOTIYATTAM, SANSKRIT DRAMA OF KERALA - Kalamandalam
   Recitation with music for the elaboration pantomime.
   Drumming for Kootiyattam reflects mood of action.

8. RAMLEELA BALLET - Sachin Shankar Troupe, Bombay
   Rama sings of his wife Sita.

9. BHARATA NATYAM DANCE ACCOMPANIMENT - Alarippu, Kalamandalam, Kerala.

10. OOTAM TULAL ACCOMPANIMENT (derived from Kathakali), Kalamandalam, Kerala

11. KATHAK DANCE ACCOMPANIMENT - Baroda University

TAPE III, SIDE 2

ADDITIONAL ITEMS FROM SOUTH INDIA, RAJASTHAN FOLK MUSIC, COURT AND NATIONAL MUSIC

1. PALLAVI SINGING - T.V. Gopalakrishna, Madras Music Academy, 1970 Festival. Raga - Hamsanada

2. GAMAKAS OF SOUTH INDIAN MUSIC - Shri Rajagopalam

3. GHATAM SOLO - N. Ramamurthy, Tanjore City.
   Adi Talam.

4. RAJASTHANI FOLK SONG - R. Mathur, Udaipur.
   "Kesaria Balam"

5. RAJASTHANI PUPPET SINGER, Udaipur

6. NAQARA KHANNA - Chandkhan Group, Udaipur.
   Raga - Jaunpuri; Tala - Tin Tal

7. NON- PROFESSIONAL CLASSICAL SINGER - Vinay Bharat Ram, Delhi. Raga - Bihag, Vilambit.

8. VADYA VRINDA - All India Radio National Orchestra
   Director - Emani Sankra Shastra. Composition for Republic Day 1968. (Courtesy of A.I.R.)

APPENDIX B

A LIST OF THREE HUNDRED SLIDES

The Performing Arts of India and Places Related to Their Development

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Photographed by Marie Joy Curtiss with Ektachrome Film. Available from the author.

Number	Title-Description

MUSICAL INSTRUMENTS

1. South Indian vina with peg box ending in a carved dragon's head.
2. Veer Bhadra Rao from Andhra Pradesh, teacher and artist on the vina.
3. Sri Rajagopalam, vina artist of the old school in Madras wearing an honorary stole embroidered in gold.
4. Sitar, north Indian plucked string instrument.
5. Ustad Ilyaz Khan of Lucknow tuning his sitar in his home while a student observes.
6. Imrat Khan, artist performer on both sitar and surbahar, teaches his two sons in his home.
7. A masters student in sitar taking his lesson at the M.S. University of Baroda, College of Music, Dance and Drama.
8. Vilayat Khan, noted sitarist, in concert, Hotel Ashoka, Delhi. Tabla - Shamta Prasad. Imrat watches his brother.

9. Rehmat Ali Khan - sarode; Devi Lal - tabla. (Courtesy Pan Orient Arts Foundation)

10. Surbahar, similar to the sitar but has a larger flat body and produces deeper tones.

11. Vichitra vina. Strings pressed downwards with a glass egg. Note center of bottom of picture.

12. Munir Khan - sarangi, Suleiman Khan - tabla (Courtesy Pan Orient Arts Foundation.)

13. Dilruba, neck of a sitar and body like that of the sarangi.

14. Purshotam Nasurkar - Dilruba, teacher at the M.S. University of Baroda, Music College.

15. T.N. Krishna, teacher and artist performer on violin, holding the instrument in typical Indian style; Madras, College of Karnatic Music.

16. Tambura, commonly used for the drone in both North and South Indian music.

17. Tambura, played by Mr. Tyagaraja of Madras.

18. Bin or Rudra Vina. (Copied from C.R. Day, 1891)

19. Swaramandal (Sarmandal), a zither-type instrument currently used by some singers in the North.

20. Vijay Raghav Rao, flutist and musical director of the Government of India Films Division in Bombay. (1971)

21. T.N. Krishnan, south Indian flutist, an example of artist proficient in two performing media.

22. Shenais, double-reed oboe-type instruments.

23. Shenai mouth piece, needle to open reeds and three reeds in a case.

24. Tarshenai and dilruba. The tarshenai was created by inserting a horn in the sound-post of the dilruba.

25. Nagaswaram, South Indian double-reed instrument used extensively in religious ceremonies.

26. Tabla drum heads, showing the basic position for each hand while playing.

27. Tabla class, M.S. University of Baroda, Music College

28. Pakhawaj, a North Indian barrel drum used for Dhrupad singing and Kathak dance.

29. Mridangam, played by Mr. Ranganathan of Madras.

30. Hand position for mridangam playing.

31. A ghatam player. Drum type instrument made in the form of a clay pot.

32. Ghatam and mridangam class in Madras at the Shri Jaya Ganesh Vidyalaya School.

33. Naqara drum of North India. Large size used in court ceremonies.

TEMPLES AS CENTERS OF MUSIC AND DANCE

34. Nagaswaram concert in the court of a small neighborhood temples in Tanjore City. Crowd stands around informally and includes many children.

35. Exterior of same temple.

36. Bangla Sahib Sikh Temple, Delhi. (Sikh)

37. A representative of the Temple authority sits before a copy of the Adi Granth, the holy book of the Sikhs.

38. Temple musicians called ragis sing the holy scriptures as set to ragas by the Sikh Gurus.

39. Sikh lady in meditation at the Bangla Sahib Temple.

40. The Holy Granth, a Hindi edition.

41. Sikh Gurdwara (temple), Rakab Ganj, New Delhi.

42. Chidambaram Temple, dedicated to the Lord Shiva-Nataraj Madras State about 150 miles south of Madras City.

43. Religious procession in January during festival season, with nagaswaram players leading the image of the temple diety, Chidambaram.

44. Transporting the diety.

45. Close view of the garlanded diety.

46. Late morning festival puja at Chidambaram (January 1971) with Vedic chant. The chief priests of the temple are seen center back, the singing priests (Dikshitars) to the left.

47. Chief priests of the temple.

48. Offerings to the gods.

49. The sacred fire where ghee and grain are fed to the flames.

50. Singing priest, Chidambaram. (1)

51. Singing priest. (2) Sacred thread over the shoulder.

52. Singing priest. (3) Observe the white mandalam (religious design) on the floor of the temple.

53. Chidambaram public priest with religious marks on his head and body.

54. Temple mandapa where original dance of Shiva was supposed to have taken place and here are performed Bharata Natyam recitals today.

Under a ledge in the oldest portion of the temple dating from around 800 A.D. are small sculptures of musicians and dancers. These have been preserved in good condition and bear witness to the close association of the performing arts with religion in earlier centuries

55. Vina and Bharata Natyam dancer

56. The violin, which is sometimes used as proof that the violin originated in India.

57. Flute and vina.

58. Mridangam and flute.

59. Dancer (central figure) and accompanists, possibly small cymbals and a drum.

60. Bharata Natyam dancer showing something of what is now considered the traditional costume.

The city of Madurai about 150 miles from the southernmost tip of India has been a cultural center for centuries. This temple is one of the most notable in India.

61. Madurai Temple tank.

62. Madurai Temple gopuram.

63. Detail of the gopuram.

64. Musicians in a small neighborhood temple of Madurai wearing beads and dhotis.

65. Christianity is represented in the work of St. Catherine's Home in Bombay where the girls are taught to sing the Catholic Mass in Hindi to Indian raga tunes.

66. A ghazal singer (Muslim) at Ajmer.

67. A popular ghazal singer at the Jaipur Festival.

68. Junior Daggar brothers, singers of dhrupad, a form not commonly used today.

69. Gopalakrishna, a singer and mridangam player, performing Pallavi at the Madras Music Academy Festival, 1970.

CLASSICAL DRAMA

70. Sanskrit scholar, a retired university professor in Cochin, Kerala, reads Kalidasa's Shakuntala. Note style of dress and hair.

The classical Sanskrit drama of Kerala is known as Kootiyattam and is performed according to ancient rules. The Kala Mandalam teaches both Kootiyattam and Kathakali.

71. Kerala lamp, used in villages as the only source of illumination for this drama.

72. The full stage as used for Kootiyatam.

73. Kootiyatam drummers. The mizhavas. The boy is the son of the man.

74. Kootiyatam narrator.

75. A slide view showing the bulky costume.

76. Back view of the same costume.

77. Ramleela ballet scene, Shankar Troupe in Bombay.

78. Rama from the Ramleela Ballet.

79. Approaching a Hindu shrine in the Ramleela Ballet.

80. Mask from the Chau Dance of Orissa, representing Shiva.

81. Mask from a Krishna Leela Ballet, unidentified.

82. Mask--Male vakshagana, one who serves the gods.

The Lok Kala Mandal of Udaipur was formed to preserve the arts of Rajisthan. Performances include a variety of dance and acrobatics.

83. Close view of three dancers showing make-up.

84. A dancer-entertainer balencing pots on his head while poised with one foot on a chair. (Udaipur: Lok Kala Mandal).

85. Rajasthani village puppet show with simple improvised stage. (Udaipur-Lake Palace.)

86. A Rajasthani puppet from the Lok Kala Mandal in Udaipur representing a lady dancer.

87. A sarangi player puppet. (L.K.M.)

CLASSICAL DANCE

88. The famous South Indian bronze, The Dance of Shiva.

89. The hand gestures (mudras) used in bharata natyam dance. Mudras alone do not have precise meaning but acquire these in context of the dance and other mudras. Dance texts give possible meanings for each, some quite diverse. A few examples are:

9. Sikhara - bow pillar, silence, tooth.

10. Hamsysya - pupil of the eye.

11. Anjala - salutation, obedience, river.

12. Ardhachandra - half moon, plate, sky

13. Mukura - Tusk of a boar, separation of lovers.

14. Bhramara - wings of a bird, bee, parrot telling secrets.

15. Suchimukha - needle, one, 100, wire, braid of hair.

16. Pallava (Chatura) - ears of a cow, attention of mind, diamond.

90. The Chidambaram Temple east gate has the best preserved examples of this temple's bharata natyam sculptures as described in the Natyshastra.

The Natyshastra attributed to Bharata-Muni is an old treatise on dramaturgy dating from the 2nd-4th century A.D. in which music, dance and drama are conceived as one complete art form. The postures given are numbered according to verses in Chapter IV which describes the basic karanas. Further details are given elsewhere in the treatise.

91. Swastike Rechita, basic posture used in pure dance form, 67.

92. Ardha Rechita, looking at the heroine with joy, 73.

93. Urdhva Janu, Lord Krishna listening impatiently, 86.

94. Valita, shows the Lord Subramanya giving a blessing, 92.

95. Ghurnita, expressing fear, 93.

96. Danda Parsa, sitting on a throne, 95.

97. Vriscika, in flight, 108.

98. Nupura, displaying ankle bells, 97.

99. Katibhranta (kranta). taking a pace or step, 104.

100. Kunchita, represents joy during worship of a diety, 113.

101. Tala Vaisita, throwing away something, 117.

102. Vivritta (vinivritta), an arrogant sort of gait, 123.

103. Gajakridita, elephant sport, 12[illegible].

104. Gridravalinaka, one of the flying poses, 135.

105. Danda Pada, a proud and arrogant demeanor, 143.

106. Karihasta, depicting the tandava dance of Shiva, 148.

107. Naga Pasarpita, representing the movements of a cobra, 167.

A comparison between the poses of modern Bharata Natyam dance and the postures of the Chidambaram sculptures shows that basic features of the dance have been retained.

108. Ardha Mattallia, reeling and challenging one's opponent, 89.

109. Chidambaram sculpture, same.

110. Swastika, attempting to remove ill-feeling, 76.

111. Chidambaram sculpture, same.

112. Bhujangatrasita Rechita, fright from a serpent, 96.

113. Chidambaram sculpture, same.

114. Bhujanga Transita, another expression of serpent fright, 85.

115. Chidambaram sculpture, same.

116. Garuda Pluta, sacred bird flying, 131.

117. Chidambaram sculpture, same.

Contemporary Bharata Natyam dance includes many "derived" postures as well as retaining those of the old tradition.

118. Lina, greeting to a god, 67.

119. Parsva Janu, looking back and displaying victory, 124.

120. Vishnu playing the flute.

121. Rama poised with bow and arrow.

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122. Birju Maharaj, the greatest living exponent and teacher of the Lucknow Kathak Gharana (school). Portraits behind him are of his father and uncle.

123. Kathak teacher, M. S. University of Baroda, putting on his dancing bells.

124. Pose from a Kathak dance drama.

125. Costume usually worn for pure dance forms (Kathak).

The many stories about Radha and Krishna make up the dance literature of Kathak dance.

126. Churning butter, an act essential to the Krishna Leela.

127. Krishna about to steal the butter.

128. Krishna admonished for having stolen the butter.

129. Reaction of the mother Yashoda at the innocense of Krishna.

130. Compassion, a close view of facial expression.

131. Compassion, showing accompanying body posture.

Another little dance drama is the story of a girl (Radha) and her lover (Krishna).

132. Offering flowers to the gods.

133. In honor of the god Shiva-Nataraj.

134. Sleeping and dreaming of her beloved.

135. She rises, thinking what she will say to him.

136. As she places the bindi on her forehead, she looks in a mirror.

137. Now she reveals the shyness of a coy young maiden.

138. She goes to the woods in search of her beloved.

139. Her lover comes late as usual and she reproaches him.

140. She fears her lover has been unfaithful,

141. And looks at him through her veil.

142. They embrace.

143. Despondent after her lover leaves. . .

144. She is sad and full of pain at having reproached him.

The home of Kathakali dance is in the South Indian State of Kerala.

145. The Kerala lamp in former times provided the only source of light for the village theater where Kathakali dance was performed.

146. A replica of a typical village theater.

147. The narrator and the leading dancer. Note accompanying musicians consisting of drums and cymbals. Recorded music is used for the rest of the accompaniment in small productions today.

148. A feminine character, center stage. Part played by a man. Women do not perform Kathakali.

149. Characteristic make-up for Kathakali.

150. Facial make-up for feminine roles.

151. A teacher of Kathakali at the Shankar School in Calcutta demonstrates some basic postures minus costume to whow the vigorous stance required.

152. A Kathakali posture showing the power of thunder and lightening.

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153. A Manipuri dance costume.

154. Another costume for Manipuri.

155. Kuchpudi costume from Andhra Pradesh.

156. Another Kuchipudi costume in Bombay at the Sammelon.

157. Mohiniyatam is another derivative from Bharata Natyam dance here being done at the Kala Mandalam in Kerala.

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158. On the exterior of the "big temple" of anjore are many Shiva- ataraj sculptures.

159. Nataraj with four arms and one foot holding down the dwarf.

160. Another pose with one foot holding down the dwarf.

161. The typical posture, poised on one foot.

CEREMONIAL MUSIC OF THE COURTS

162. The tarpu or long trumpet on display in the Sangeet Natak Akademi in Delhi.

163. A curved trumpet known as jodkom in Andhra Pradesh and kombu in the extreme South.

164. The straight brass trumpet, sometimes called turahi or tiruchinnam.

165. One of the naqara khannas of the Jaipur Court. These players represent a family of musicians who served for generations and are now employed by the City to perform at the City Palace on scheduled occasions.

166. The same naqara khanna showing the long trumpet used primarily for rhythmic accents.

167. Another family of court musicians play in the "green verandah," the traditional place for such an ensemble. Court dress is worn except by the lead player who was caught unprepared.

168. The naqara khanna plays each evening for one hour, 6:00 - 7:00 from the top of the second of the seven gates to the palace.

The court musical tradition maintained at Jaipur had its origin in the court of Akbar, the Mughal Emperor of the 16th century.

169. Agra Imperial Palace and Fort; a long ramp was built to bring horses, elephants and heavy armour to the fort.

170. The diwan-i-am, hall of public audience. For important gatherings; music was part of the ceremony.

171. Many pillars and arches provided dignity and grandeur.

172. The emperor sat in the small enclosure and those coming to him knelt on the marble bench.

173. The throne of Jahangir has his name inscribed in Persian.

174. From the Agra Palace can be seen the Taj Mahal.

175. Akbar built Fatehpur Sikri to honor the saint, Salim Chisti. Processions to and from the palace passed through these gates.

176. Musicians of the naqara khanna played from the top of the second gate to salute Akbar when he returned from battle or a visit to another court.

177. The main area of the palace was paved in brick and stone and the entire court was surrounded with buildings thus giving good resonance for music.

178. The house of Jodh Bhai, daughter of the Maharaja of Jaipur and wife of Akbar.

179. This open durbar area was covered with an enormous canvas for large public audiences. The rings where the ropes were fastened may be observed just under the cornice of the buildings.

180. The Panch Mahal, a building five stories high provided a view of the entire court. The platform surrounded by water was the place where musicians entertained their emperor.

181. The diwan-i-khas, the private audience chamber, was the place where Akbar conferred with his four ministers in the evening. After business was completed he sometimes invited one or more of the ministers to remain and enjoy music with him.

182. Architectural detail of the diwan-i-khas.

183. The central pillar of the diwan-i-khas. The lower portion has inscriptions from the main religions of India at the time of Akbar.

184. The top portion shows the approaches used by the four ministers to their emperor whose throne was in the center.

185. View from the upper level.

186. Building where musical contests were held.

187. The platform for performance, approached by four walks as seen from Akbar's chambers.

188. Portrait of Tansen, the most renown musician of Akbar's court.

189. Entertainment at a Mughal court showing Persian and Indian musical instruments and dancing girls.

190. The Mosque at Fatehpur Sikri. Akbar was a Muslim but was very tolerant of Hindus.

191. Tomb of Salim Chisti in the court yard of the mosque.

192. Detail of the tomb decoration exemplifies love of ornamentation.

193. Musicians perform before the tomb of Chisti while tourists observe.

194. A partial ruin at Sikri showing the surrounding countryside.

195. View of what was once the lake that provided the water for the royal city. When the dam broke court life came to an end.

The Jaipur Court was one of the most important ones in India. While it followed the Mughal pattern, in religion it remained Hindu. The maharajas made it a center for the arts and a large music department was maintained.

196. The Amber Palace served as both a fortification and a residence in the past. The road leading to its lofty position gives a view of the surrounding terraine.

197. Interior buildings of the court.

198. Entrance to the court Hindu Temple. Jaipur rulers never became Muslims.

199. Close view of Temple entrance.

200. Garden court.

201. Diwan-i-Am of the Amber court of Jaipur, the Hall of Public Audience, surrounded with the harem quarters.

202. Mosaic designs showing the same delight in detail that prevails in all the arts.

After wars subsided and a need for protection no longer existed the court was movedto the City Palace.

203. A snake charmer outside the gate to the City Palace. His instrument is called the pungi.

204. The first of the seven palace gates of the "pink city" of Jaipur, pink because a maharaja commanded it.

205. The main building of the palace is seven stories high.

206. An interior court.

207. Entrance to the private harem quarters. A few elderly ladies remain here.

208. The ten-panelled bronze door leads to the private apartments of the Maharaja.

209. The main enclosure for entertainment. The right-hand green balcony is the place where daily music was performed since from here it could be heard in all the apartments.

210. The Diwan-i-am was used for official ceremonies as late as 1970. On these occasions large oriental rugs covered the floor and the bags removed from the crystal chandeliers.

The art of miniature painting florished at Jaipur. Some of the best of the ragamala (picturization of ragas) miniatures were created at the court.

211. Raga Dhanashri portrays a light cheerful mood with a lady in her chambers and her lover on horseback.

212. Raga Deepak makes the lights come on in evening and causes fires to burn. Assigned to the month of May and June when temperatures soar in North India.

213. Raga Bhairava. The white-skinned Bhairava, guardian of Mount Kailash, sits with a beautiful lady while musicians play in the foreground.

214. Raga Megh Mallar, a rainy season raga, describes water in its many forms. Here, a stream flows in the foreground and rain clouds form in the sky.

215. Raga Bhairavi shows a lady worshipping at the shrine of her lord, Bhairava. A late morning raga, the mood is serious and peaceful, though sometimes sad.

216. Bilaval, represents the peace and repose of the early morning. A lady is pictured putting on her jewels as she awaits her lover.

217. Raga Gunakali shows a lady sitting just outside the palace in the shade, absorbed in thoughts of her lover. This peaceful and happy raga is performed in the morning.

The Rajasthani Court of Udaipur always remained Hindu and at no time succombed to Mughal rule. More emphasis was given to the Rajasthani performing arts than those of classical origin but the latter were encouraged also.

218. City Palace, Udaipur, located on the shore of a lake. View from Lake Palace.

219. City Palace gate.

220. The family crest of the Maharaja.

221. An inner court used for entertainment: music both classical and folk types.

222. City Palace architecture shows both Hindu and Mughal influences. Rajastani wall design.

223. Fifth floor garden court of the palace. Guests sat on the raised verandah around the court which was made comfortable with trees and a pool.

The Lake Palace was used during the hot months and was a place for relaxation rather than large state occasions.

224. The Lake Palace, Udaipur, as seen from the top of the City Palace.

225. An inner court with garden and pool.

226. A small court where concerts and entertainments were held for small gatherings. (No harem at Udaipur)

The near-by sixteenth-century palace of Udaipur is also surrounded by water and was once visited by the Emperor Jahangir.

227. The landing pier is distinguished by large stone elephants.

228. One of the palace buildings.

229. A bronze Hindu Shrine.

The Court of Baroda (Hindu) maintained a large music program well into the twentieth century.

230. Main gate. Shenais and drums were played on state occasions.

231. A view of the palace tower reveals European influences.

232. Full front view of the palace in front of which once played a fountain.

233. The front entrance.

234. In the main lobby of the palace stands a bronze figure of a sarangi player, probably a former court musician.

235. The Durbar Hall with the Maharaja's throne at one end.

236. The balcony of the Durbar Hall where ladies of the family might watch the proceedings.

237. An old painting of a Durbar showing the seating arrangments of guests. Note the bulky costumes worn at one time by Bharata Natyam dancers.

238. A mural on the wall of the large public hall showing a ceremonial procession with the Maharaja riding an elephant. A naqara khanna would probably be included somewhere in such a procession.

239. Faiyaz Khan was one of the most famous singers of the Court at Baroda. He lived during the first half of the twentieth century.

The Court of Mysore was one of the most noted in all of India. An extensive musical program was maintained over the years and was active up to 1970.

240. The family entrance gate.

241. The palace of the Maharaja of Mysore

242. A Hindu temple of comparatively modern origin is located on the palace grounds. Note the traditional gopuram.

243. Colonade of the public Durbar Hall.

244. Large music festivals were held in the open part of the large public Durbar Hall. Members of the court were seated according to rank.

245. View of the different levels for seating on the left.

246. Vertical view of the public Durbar Hall. In the lower section the musicians awaited their turn to be placed on the movable stage which was hoisted up before the Maharaja.

247. Family Durbar Hall for family weddings, birthdays and the like. These occasions were accompanied by appropriate music.

248. Mural in the family Durbar Hall showing a decorated elephant bearing shenai players in a royal procession.

249. Another processional elephant with naqara drums.

250. A former court dancer, now in her seventies, teaches classical dance at a girls college in Mysore City.

251. A close view of the dancer's face.

252. A former court musician with some of his collection of musical instruments in his home in Mysore City.

253. Jewels presented to the above musician by the Maharaja of Mysore.

254. Royal as well as governmental awards for musical performance.

255. A gold and silver "Dancing Shiva" award.

Tanjore City in the Tanjore district of Madras State has been a center of musical activity for centuries. Emphasis was on temple performance rather than at the court.

256. The Maharaja of Tanjore in his apartment at the palace.

257. The Maharana of Tanjore with her hand-made dolls representing the Classical Performing Arts of India.

258. The Maharani's prize-winning group of hand-made dolls.

259. The Tanjore Palace Museum Theater (out-door) for music, dance and dramatic productions.

The Hindu Court of Banaras (Varanasi) at Ramnagar (across the Ganges) about four miles from the famous ghats, maintained a music program in the past.

260. The main gate to the palace.

261. The residence of the Maharaja.

262. Architectural detail of the doorway.

263. Main Hall where official gatherings are held.

264. Court crest or insignia molded in plaster on the wall of the hall.

265. The Maharaja Balawant Singh (1741-1770).

266. A shrine, attached to the palace, was built for a religious sage.

A group of instruments used by Banaras (Varanasi) court musicians is on display in the museum. These date from the nineteenth century.

267. A Saraswati Vina, played by Shri Mahesh Chandra Sahar, 1830. Appears to be what many writers call the bin.

268. A Gottivadyam or Gottivina, also played by Sahar, 1830.

269. Pakhawaj, played by Balu Harish Chandra, 1872.

Beautiful regional folk dances abound in India. Those of Rajasthan are among the most colorful. These scenes were taken a Kalkatora Gardens in Delhi when this Rajasthani group came to participate in the National Festival held during Republic Day Celebrations, 1971.

270. The Rajasthani group ready to begin their Ghoomar Dance.

271. With one lady in the center, the circle begins to form.

272. The Dance continues with a slow-movement at first.

273. Close view of a dancer. Note jewelry and make-up.

274. As the dance progresses, the tempo increases with more turns.

275. Dancer in a pink dress executes a fast turn.

276. Musicians who accompany the dancers: (left to right) dholak drum, folk cymbal, small naqara drum on the ground, short flute, sherais, folk drum carried by a cord around the neck of the player. The white costume with the red Rajasthani turban is typical.

A Rajasthani professional troupe in court dress pose in the Lake Palace of Udaipur.

277. Male dancer in a characteristic pose within a palace arch.

278. Female dancer in a similar pose.

279. Dancer holding a sword in her mouth balances three pots on her head.

280. A scene from the Rajasthani stick dance.

281. Another view of the stick dance with three women dancers.

282. A scene with both men and women.

283. Full view of the dancers and their costumes.

284. Close view of their faces disclosing the make-up and costume detail.

Each year All India Radio sponsors a Sammelon (series of daily concerts), bringing musicians from all over India to Delhi.

285. Head office of All India Radio in Delhi.

286. Mavalankar Hall, a modern auditorium where the week long series of concerts took place in 1971.

287. Rahha and Jaya Lakshmi. The singers and the accompanists sit on a raised platform while music students sit on the stage floor nearby.

288. Begum Aktar, famous Thumri singer.

289. Muniwar Ali Khan, singer from the Patiala Gharana.

290. Naina Devi and Muniwar Ali Khan after a Sunday morning concert.

Thousands of people attend the Folk Dance Festival in January each year in Delhi. (Republic Day falls on January 26th.)

291. The 1971 emblem of the National Folk Dance Festival.

292. Himachal Pradesh dancers.

293. Mysore dancers.

294. Dancers from Andhra Pradesh.

The "Beating of Retreat" customarily ends Republic Day celebrations each year.

295. Bands assemble playing traditional Western and Indian band selections in the promenade area between the secretariat buildings. The ceremony is observed by thousands of people seated in grand stands. Silence prevails as the massed bands play together.

296. At the close of the ceremony the illumination of all government buildings is turned on simultaneously.

297. One of the secretariat buildings.

298. A group of government buildings illuminated at night.

299. India Gate as seen from the National Stadium.

300. Prime Minister Indira Gandhi.

APPENDIX C

GLOSSARY

Abhinaya - expression in classical dance through gestures and facial movements. Sometimes includes expressive body movements.

Abhog - closing section of a North Indian composition especially in Dhrupad style.

Adavu - a small dance unit containing short rhythmic sequences coordinated with body movements.

Alankaras - melodic patterns for swara exercises using solfeggio (sa, ri, ga) syllables set to talas; designed for vocalization in rhythm on the raga in sequential arrangement of tones.

Alap (Alapa, Alapana) - Opening section of a composition, improvised, introducing the nores of the raga with their ornamentation; performed without frums; includes jod and jhala for instrumental compositions which have rhythm without drums and gradually increase speed; in light classical vocal styles will be very short.

Allarippu - pure dance representing an invocation to a diety and a greeting to the audience; the opening selection of a Bharata Natyam Concert.

Angika - related to arm and leg movements but may include eyes and eyebrows; literally means limbs or parts.

Antara - North Indian name for the second melodic phrase of a piece in fixed form; includes primarily the notes of the upper tetrachord but may use the entire raga scale.

Anupallavi - South Indian term for the second section of a composition in fixed form; like the antara of North Indian music it represents the second melodic phrase.

Aroha(n) - complete ascending form of a raga scale including proper approach to each note.

Asthayi (Sthayi, Asthai) - First section after the alap of piece in fixed form. A North Indian term indicating the melodic phrase associated with the lower notes of the raga.

Avaroha(n) - Complete descending form of a raga scale with proper approach to each note.

Avarta - one complete tala cycle; one complete cycle of bols representing the rhythmic patterns of one tala cycle.

Banshi, Bansari - Indian bamboo flute; Bansari is really the small whistle flute.

Bayan - the larger drum of the tabla pair, North Indian drums for classical music; has a metal body shaped like a kettle.

Bhagavata Melas - dance dramas of Tanjore, later incorporated into Bharata Natyam Dance.

Bhakti - religious devotion. A movement within Vaishnavite Hinduism in which God is worshipped through the love and devotion; believed the arts were ways of expressing this devotion.

Bhava - mood; the quality of each performance which creates the proper mood for the particular piece; the means by which rasa may be experienced.

Bols - drum and dance syllables identifying the rhythm phrases to be danced or played. Each has its own syllable language. In drumming, bols identify hand and finger strokes.

Brahmins - the highest of the four main castes. In ancient times these were the priests.

Carnatic (Karnatic) - referring or belonging to the South Indian tradition.

Charanam - third section of a fixed piece (South Indian) in which phrases and figures from the first two sections are developed with rapid rhythmic figuration; use of rhythmic punctuation and graces abounds.

Chikari - side strings of a plucked string instrument which are used for rhythm and drone; found on vina, sitar, sarod, etc.

Choli - Short tight-fitting blouse worn under a sari; upper part of a dance costume for women.

Dadra - a style similar to Thumari but always sung in dadra (6 beats) tala.

Darshan - a view of an object, usually associated with the representation of a diety; seeing is supposed to assist the individual in absorbing the divine characteristics of the image viewed.

Dasi Attam - original name of the dance now called Bharata Natyam.

Deshi - folk music; music for the pleasure of the people rather than for spiritual enlightenment.

Devadasis - temple ritual dancers; dancing girls married to a god; were clean, well-educated and graceful.

Dhamar - the form used for the fast composition following Dhrupad which is in slow tempo with a fixed sequence of phrases.

Dhoti - a length of cloth, usually white, tied around the waist and hitched up between the legs giving the effect of loose trousers. Worn by men; appears in some dance costumes.

Dhrupad - a set form of classical composition popular in the 16th and 17th centuries; a four sectional form, does not admit elaborate ornamentation or variation; performed only in slow and medium tempos; dignified and majestic.

Dilruba - bowed string instrument with the neck of a sitar and the body of a sarangi.

Diwali - festival of lights celebrated by Hindus; a feast in honor of the goddess of prosperity, Lakshmi; comes late in the fall and serves as the Hindu New Year; falls on the new moon of Oct.-Nov.

Dravidian - inhabitants of India prior to Aryan invasions; probably came from Egypt, Mesopotamia with sea commerce 2000-3000 B.C.

Drut - fast speed; twice the speed of preceding tempo, vilambit.

Durbar - a large social-official gathering usually associated with rulers or maharajas.

Gamaka - a way of sliding from one note to another without breaking the musical sound; ornamental notes or embellishments.

Ganesh(a) - the monkey god; son of Shakti and Shiva; a favorite god for adorning the front gate of homes; a god of men of letters, and guardian of wisdom; kind and fond of good food.

Gat - the main composition of an instrumental piece in North Indian music; accompanied by tabla; may be in medium and then in fast speed; also used for tabla and Kathak dance compositions.

Gharana - a "school" of dance and/or music in which the adherents follow a particular style of performance established by the founder of the gharana.

Ghazal - a love song of muslim origin with Urdu text sung in light classical style.

Gita - a term generally applied to all music; a simple two-section song with primarily syllabic treatment. Sometimes applied to poetry alone.

Gita Govinda - written by Jayadeva, an Orissan composer of the 12th century; sacred hymns in Sanskrit about the love of Radha and Krishna.

Gopi - shepherdess or cowherd's wife or daughter; the ladies who played with Krishna, pictured in Indian minature paintings.

Gopuram - gate tower of a South Indian temple, shaped like a pyramid with a flat top.

Gunguru - strings of bells tied around the ankles of dancers.

Gunj Dar - echo effect achieved on the bayan drum of the tabla pair through use of the heel of the palm of the left hand.

Guru - a teacher; usually reserved for older masters who command great respect; private teacher of high standing.

Hastas - one of the terms used for hand gestures in classical dance

Hindusthan - refers to North India

Holi - a major Hindu festival celebrated on the full moon of March-April. Merry-making includes throwing of colored water. Second most important Hindu holiday.

Hori - style of North Indian vocal composition in which texts pertain to Krishna.

Jati - ancient name for raga; rhythmic patterns in dance and drumming; the third step in the evolution of raga, had a vadi, sam-vadi and tonic.

Jhala - third section of an instrumental alap (North India) where tempo increases and rhythmic figuration becomes evident; performed without drums.

Jod (Jor) - second section of the alap in a North Indian instrumental composition in which thematic material is introduced and tala admitted but without drums.

Jugalbandi - a duet, two instruments playing in unison or alternating.

Kalidasa - a noted Sanskrit poet-dramatist who lived c. 375-455 A.D. in Ujjain.

Kanjira (Khanjira) - an ancient instrument used for accompanying devotional music ; a circular wooden frame about 10 inches in diameter covered with skin on one side with the other left open; metal pieces are inserted in three or four slits in the rim to make a jingling sound when shaken or struck.

Karana - dance posture representing a basic body position from which movements emerge. Original descriptions of those especially used in Bharata Natyam are given in the famous treatise the Natyshastra. A karana is characterized by the stance, glance, hand position, position of torso, hips, thigh, arms, etc.

Karnatic - refers to area represented by the four southernmost states of India: Madras, Kerala, Andra Pradesh, Mysore.

Kathak - classical dance found in North India; resembles some aspects of Bharata Natyam but has its own forms.

Kathaka - a story teller; dating back to ancient times when stories in oral form were a main source of learning.

Kathakali - classical dance native to Kerala; repertoire abounds in dance dramas; recognized by large headdress and buffant skirts.

Kayda - primary patterns of bols for drumming consisting of rhythmic groupings within the tala which can be expanded into a composition.

Khali - empty beat usually falling on the 1st count of the next to the last section of a tala; a beat without stress; serves to indicate where the drummer is in the tala cycle.

Kheyal (Khyal) - the classical performance style most frequently used today in Northern India; based on dhrupad but does not follow the complete form; greater use of ornaments and more freedom of improvisation.

Kirtans - devotional songs of the Vaishnava poets in praise of Krishna; themes are the love of Krishna and Radha Kirtans of South India are usually songs by Tyagaraja, Dikshitar and Sastri in praise of God. In performance these follow the general form of dhrupad.

Komal - a flat; lowering a note by one or more srutis; used only for ri, ga, dha and ni.

Kriti - a South Indian composed song used as the basis of a classical composition; the lines of the kriti provide the text in a vocal composition and the music for an instrumental piece; based on a raga.

Krishna - one of the most popular of Indian gods; the 8th incarnation of Vishnu; the subject of a large number of paintings and dances as well as songs especially in North India.

Lakshmi - Goddess of prosperity and wealth.

Lasya - femimine elements of dance which reveal the quieter, more graceful aspects of the dance of Shiva-Nataraj the lord of dance.

Lehra - a refrain or single melody line within a given tala cycle repeated continuously; the ostinato pattern which a string instrument uses when accompanying a drum solo or some pieces in Kathak dance.

Madhya - middle; may be applied to tempo meaning moderate or middle speed; middle register of the voice or middle range.

Mandapa - a section of a temple especially for performances of music and dance; a raised platform with rows of pillars.

Manjira - cup-like finger cymbals.

Matra - a beat; rhythmic unit of a tala; the length of time required to pronounce one syllable; comparable to one count in Western music of quarter note value; some writers may say 8th note value.

Melakarta - parent scale in South Indian music which has 72 melakartas each having a different distribution of swaras or steps.

Mishra - mixed; when applied to ragas it means notes or phrases have been borrowed from other ragas.

Mizrab - wire frames or picks worn on fingers used in plucking string instruments.

Moksha - a state of being in which one is released from all material desires.

Mudras - hand gestures in classical dance of which there are a large number each with its individual meaning in particular contexts.

Mukhra - the characteristic melodic phrase which follows each variation or improvisation in a composition.

Nada - sound; used for musical sound as well as philosophical concept of basic sound of the universe.

Nattuvanar - singer-conductor-cymbal player in a classical dance accompaniment particularly in South Indian styles; sometimes is also the teacher.

Natya - drama; the dramatic aspects of dance.

Nautch - a degenerate form of Kathak used by prostitutes; British used the term in referring to any sort of Indian dance performed by women.

Nritta - pure dance, unrelated to any story or emotional mood.

Nritya - expressive dance showing emotional responses generated by the song text.

Padam - comparatively slow dance found primarily in Bharata Natyam concentrating on expressive elements; text based on love lyrics.

Pallavi - refers to the 1st or main melodic phrase of a fixed piece in South Indian music; pallavi is also a type of composition based on a comparatively short text which the singer can fragment with elaborate rhythmic sequences and highly ornamented melodic variations (South India).

Paran - a brilliant rhythmic set of bols covering two or more repetitions of the tala cycle in length and used in classical dance, especially Kathak.

Prabandha - serious classical music style which preceded dhrupad; probably reached its height from 8th to 13th centuries, heard only occasionally today in the South.

Puja - a prayer ceremony in home or temple, simple or elaborate.

Pungi - instrument used by snake charmer; sonsists of a dried gourd with two flute bamboos inserted through the center of the gourd.

Puranas - a total of 18 stories based on ancient legends about the gods, kings and animals, each revealing some important moral or ethical truth; historically these follow the epics.

Raga - melody type of Indian music; includes the scale, approaches to individual notes, characteristic melodic phrases, and the rules governing improvisation.

Ragamala - refers to the art of picturizing ragas through creating a scene which suggests the mood of a particular raga.

Ragmala - a "garland" of ragas; a medly of ragas or the weaving together of a chain of ragas in a composition.

Rama - a god considered to be the 7th incarnation of Vishnu; the leading character of the Ramayana, one of the Indian epics.

Ramayana - one of two Sanskrit epics; written by Valmiki, a sage; composed during early centuries A.D., it was put in poetic form by Tulsidas (1532-1623).

Rasa - an emotive state produced by beauty; flavor, sentiment; the ultimate state of rapture produced in both performers and audience by the experience of a work of art.

Rishis - Sages, holy men and women of ancient times who inhabited forests along the Ganges and Indus Rivers; represented a synthesis of Aryan and indigenous culture; believed to have received the hymns and allegorical teachings recorded later in the Vedas while inspired in deep meditation; rishi may refer to other Hindu sages, also.

Sahitya - poem, hymn, text of a musical composition, literary work.

Sam - the main accent of a tala; falls on the 1st beat of the cycle.

Sama Veda - a collection of hymns, mainly from the Rig Veda, arranged for liturgical chanting.

Samvadi - the second most important note of a raga; usually separated from the vadi by a 4th or 5th.

Sanchari - the third section of a North Indian composition in fixed form (e.g. dhrupad). Melodic figures and phrases are taken from the asythai and antara, fragmented and developed along with tans.

Sangeet (Sagita)- music, song, sometimes applied to poetry; a general term covering compositions with musical sound.

Sankh - a form of conch shell found in temples which producesone shrill note; according to legend the conch was once inhabited by a demon whom Krishna killed, and therefore he is pictured holding a conch in those representations where he has four hands.

Saraswati - goddess of learning and music; plays the vina; a Vedic diety.

Sargam - Indian solfeggio: Sa ri ga ma pa dha ni sa.

Shastras - authorative religious writings; especially those explaining the Vedas and Bhramanas.

Sloka(m) - a group of Sanskrit verses, usually consisting of four lines.

Swara - a scale degree; may be of any size considering sruti (microtone) alterations.

Tans, Tanam - a fixed sequence of pitches with predetermined rhythmic relationships; a melodic figure set to a rhythmic pattern, usually performed at fast speed; bol-tans use bols instead of text; sargam syllables are used by singers.

Tandava - the masculine, vigorous elements of dance; the most active form of the dance of Shiva; term comes from Tandu, one of Shiva's disciples who demonstrated the rules given by Shiva.

Tala - a system of organizing rhythmic beats into cycles; a complete unit of rhythmic groupings.

Tantra - a religious practice seeking to compel the gods by magic formulae to grant power and bliss to the petitioner. The formulae consist of particular phrases or syllables chanted or recited in "proper" fashion.

Tarabs - very fine wires stretched underneath the main strings of a stringed instrument, tuned to the raga scale so as to vibrate sympathetically with the pitches played; provide the tingling sound characteristic of certain Indian instruments.

Tarana - a style of singing using a variety of syllables, instead of a text, with rhythmic figuration at a rapid speed. Dance: a form in Kathak with complicated rhythms executed in fast speed.

That(a) - name for the 10 North Indian parent scales.

Theka - the basic drum composition or bols for a given tala; from these bols other compositions may develop.

Thumri - North Indian light classical style using features of Kheyal and tappa styles; texts are romantic, quite short and are repeated and fragmented; tempo is slow for the vilambit section and fast for drut.

Tihai - a set drumming sequence found in tabla compositions; usually repeated three times and must end on the sam of the tala (1st beat); frequently used at the end of sections of a tabla solo.

Tivra - means the pitch of a note is raised one or more srutis.

Tukra - a brilliant rhythmic sequence of from one to three tala cycles including double and triple timing with all the devices of intricate rhythms.

Ustad - a term of respect attached to the name of a master teacher; a professional musician of high standing.

Vadi - the most important note in a raga; given emphasis through a variety of treatments

Vadya - when used in a general sense refers to instrumental music.

Vakra - crooked arrangement of the notes of a raga scale; crooked step is where another tone is inserted between two successive notes because of the rules of approach.

Vandana - opening selection in a Kathak concert; serves as a salutation.

Varnam - the most complex item in a Bharata Natyam program; includes pure and expressive dance.

Vibhaga - one section of a tala cycle; the equivalent of one bar.

Vilambit - slow speed; the name of the slow section of a North Indian vocal composition.

Yajur Veda - contains the sacrificial texts recited by the priest who performs the manual parts of the sacrificial ritual.

BIBLIOGRAPHY

This selected annotated bibliography consists of a few books that might be useful, some for the general reader and others for the serious student. Although titles may suggest generalized coverage, many deal with only limited aspects of the subject according to the interests of the author.

Hundreds of volumes exist in English about the performing arts and many more in Indian languages. Usually only a very limited number will be found in any one U.S. library. However those universities which receive PL480 books will probably have the foreign publications of the 1960's and '70's. Besides the Library of Congress, some 18 large university libraries across the U.S. receive these books and other institutions of higher learning can borrow books through interlibrary loan.

Some city libraries have the older books especially when individual private libraries have been acquired. Second-hand and rare book stores in the U.S. and England are another possible source for many older books on the arts. Two good American sources which import books from India are:

American Society for Eastern Arts
425 Bush Street
San Francisco, California 48108
(Special rates to members.)

InterCulture Associates
Box 277
Thompson, Connecticut 06277

Government of India Publications may be had from:

Patiala House
Government of India
New Delhi - 1, India

The Jain Bookstore
Connaught Circus, C-Block
P.O. Box 113
New Delhi - 1, India

Other book stores which are good at finding publications for a regular customer are:

Firma K.L. Mukhopadhyaya
6/1A Dhiren Dhar Sarani
Calcutta - 12, India

Maneshiram Manoharlal
4416 Nai Sarak, P.O. Box 1165
Near Chandi Chowk
Old Delhi - 6, India

I. AESTHETICS AND HISTORY

Coomaraswamy, Ananda K. The Dance of Shiva. New York: Noonday Press, 1957. (Paperback) The arts of India in their cultural setting with aesthetic interpretations.

Mukerjii, R.K. The Social Function of Art. Bombay: Hind Kitabs, Ltd., 1948. Also New York: Philosophical Library. Delightful reading with some of the early 20th century philosophy included.

Prajnanananda, Swami. A Historical Study of Indian Music. Calcutta: Anandadhra Prakashan, 1965. Probably the best general history of Indian Music but includes other items.

Ramaswami Sastri, K.S. Indian Aesthetics; Music and Dance. Tirupati: Sri Venkateswara University, 1966.

Sachs, Curt. The History of Musical Instruments. New York: W.W. Norton & Co., Inc., 1940.

_____. The Rise of Music in the Ancient World. New York: W. W. Norton, 1943.

Sambamoorthy, P. History of Indian Music. Madras: Indian Music Publishing House, 1960. Emphasis on South Indian Music.

II. DANCE

Banerji, Projesh. Dance of India. Allahabad: Kitabestan, 1956. (Enlarged Edition) Describes several of the classical dances and gives bits of information not found elsewhere.

Bhavnani, Enakshi. The Dance in India. Bombay: Taraporevala Sons & Co., 1965. One of the best general sources for classical dance.

Chatterjee, Manjulika Bhadhury Santosh. The Art of Hindu Dance. Calcutta: S.K. Chatterjee, 1945. Among other interesting items a good account of Devadasi tradition is given.

Coomaraswamy, Ananda, Tr. The Mirror of Gesture. Harvard University Press, 1917. An English version of the Abhinaya Darpana of Nandikeswara which describes hand gestures and facial expressions for classical dance.

Devi, Ragini. Dance Dialects of India. Delhi: Nikas Publications, 1972. A good recent book on classical styles.

Iyer, E. Krishna. "A Brief Historical Survey of Bharata Natyam," Classical and Folk Dances of India. Bombay: Marg Publications, 1963 pp. 7-36. One of the best sources of reliable information on Classical Dance. Published originally in a series of Marg issues on Indian dance, now bound in one volume.

Iyer, K. Bharata. Kathakali - The Sacred Dance Drama. London: Luzac & Co., 1955.

Kokar, Mohan. "Lucknow Gharana," from Classical and Folk Dances of India. Bombay: Marg Publications, 1967.

LaMeri. The Gesture Language of the Hindu Dance. 1941. Has 200 plates illustrating facial expressions and hand gestures.

Menon, Shri Balakrishna. Indian Classical Dances. Calcutta: Rabindra Bharati University, 1967. Has sketches of the 108 karanas described by Bharata Muni in the Natyshastra.

Naidu, B.V.N. and P. S. Naidu and V.R. Pantulu. Tandava Laksanam. New Delhi: Maneshiram Manoharlal, 1971 (1936) Excellent for Chidambaram Sculptures.

Patnaik, D.N. Odissi Dance. Bhubaneswar: Orissi Sangeet Natak Akademi, 1971. Both historical and technical.

Singha, Rina and Reginald Massey. Indian Dances. London: Faber & Faber, 1967. One of the best on Indian classical dances.

Somasundaram, J.M. Siva-Nataraja, the Cosmic Dancer in Chid-Ambaram. Chidambaram: Annamalai University, 1970. Intended as a monograph about the significance of the Chidambaram Temple but has historical and philosophical information about the tandava dances of Shiva.

Vatsayan, Kapila. Classical Dance in Literature and the Arts. New Delhi: Sangeet Natak Akademi, 1968. The most scholarly work on Indian dance. Excellent analyses of Bharata Natyam karanas.

III. DRAMA

Bhatt, S. Drama in Ancient India. New Delhi: Amrit Book Co., 1961. A straight foward and easily understood account of Sanskrit Drama.

Eggeling, H. Julius, John Allen and John E.B. Gray. "Sanskrit Drama," Encyclopedia Brittanica, Vol. 19. A good survey for the non-specialist.

Gargi, Balwant. Theater in India. New York: Theatre Arts Books, 1962.

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Raja, Kunjunni. Kutiyattam. New Delhi: Sangeet Natak Akademi, 1964. Description of Sanskrit drama in Kerala and its relation to Kathakali dance.

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Shastri, Surendra Nath. The Laws and Practice of Sanskrit Drama. Varanasi: Chowkhamba Sanskrit Series, Vol. 14, 1961. One of the most complete and scholarly accounts.

Shehkar, Indu. Sanskrit Drama: Its Origin and Decline. Leiden: E.J. Brill, 1960. Well documented and organized. Judgement and conclusions open to question. Very little about the music.

IV. MUSIC

Bose, Narendra Kumar. Melodic Types of Hindusthan. Bombay: Jaico Publishing House, 1960. Combines interpretation of ancient treatises with modern ragas.

Danielou, Alain. Introduction to the Study of Musical Scales. London: The India Society, 1943. His best work according to Indian authorities.

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Day, C.R. The Music and Musical Instruments of Southern Indian and the Deccan. London: Novello, 1891. A most interesting account of Captain Day's observations with 50 color paltes. A rare book with a limited edition of 700 copies. A classic.

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Gangoly, Ordhendra Coomar. Ragas and Raginis. Bombay: Nalanda Publications, 1948. Coordinates music with art. Each raga was dedicated to its own ethos or visualized music.

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_____. The Ragas of North India. Bloomington: Indiana University Press, 1968. Musical notation. Analyzes c. 259 ragas. Introduction excellent. A must for every serious student.

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Raghavan, Dr. V. The Great Integrators: The Saint Singers of India. Delhi: Publications Division, Ministry of Information and Broadcasting, 1966. The contributions of great religious leaders to the Indian musical heritage: Hindu, Muslim, Sikh.

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